

THE TROADES OF EURIPIDES.



Classical Series.

THE
TROADES OF EURIPIDES

WITH REVISED TEXT AND NOTES

BY

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INTRODUCTION.

THE *Trojan Dames* is in many respects the best of the plays of Euripides for school reading. The four plays edited by Porson are in the hands of every schoolboy, yet they were chosen for annotation by that great scholar, not because they were the best instruments to the hand of the teacher, but because they are preserved in a great number of *codices*, and came first in those which he chiefly used. At least three of these four plays are less fitted than most of the works of Euripides to be put into the hands of schoolboys, and none of them, I think, are so suitable for this purpose as the *Troades*.

This play does not derive its interest from the evolution of a plot. Perhaps one might say that in this particular condition of dramatic excellence the *Troades* is the weakest, while the *Oedipus Tyrannus* of Sophocles is the strongest, of the extant Greek plays. The *Troades* can hardly be said to have a

plot. It may be described in the fine phrase of Tennyson as

“A fiery scroll written over with lamentation and woe.”

But it has many conspicuous merits. Its Choral Odes are of singular brilliancy and skill. The Ode beginning at verse 794 is a matchless piece of workmanship. In my note on that passage I have pointed out the splendid perfection of literary execution which Euripides has there achieved. I have also adverted in the notes to passages in which the poet shows his characteristic tenderness and subtle power of psychological analysis. The play abounds in displays of dialectic cunning and rhetorical ingenuity. It should be remembered that these ἐπιδείξεις had for the Athenians all the charms which a spectacle had for the Romans and has still for us.

The date of the play was the eventful year 415 B.C. It was the last play of its trilogy; hence, perhaps, the almost disproportionate development of the lyrical parts of the drama. The musical element seems to have been, as a rule, most prominent in the last play of a trilogy. The two other plays were the *Alexandrus* and the *Palamedes*, with the *Sisyphus* as the Satyric supplement. We read that the poet did not gain the prize, which was awarded to Xenocles with the *Oedipus*, *Lycaon*, *Bacchae*, and the Satyric *Athamas*.

In preparing this edition I have consulted throughout the recognized authorities. But very little has been done for the *Troades*. The edition of G. Burges, in which the play is virtually re-written, is of no practical use. Bothe's edition of 1845 is the most serviceable. I have taken as the basis of the text that of Dindorf in his *Poetae Scenici Graeci*, 1870. When I depart from the text of Dindorf in favour of my own views or those of others, I point out the divergence in the commentary.

The MSS. on which Dindorf has based his text are V (Nauck's B), the *Codex Vaticanus* 909, of the 12th century, and P (Nauck's B), the *Codex Vaticanus Palatinus* 287, of the 14th century. Both these MSS. are now in Rome, the latter, as its name imports, came originally from the Palatinate. It is the same MS. on which we have to depend solely for the last half of the *Bacchae*, of which the first 754 lines are found also in C. It is a singular thing that this C, which omits the last half of the *Bacchae*, omits also the whole of the *Troades*, though it contains all the other plays of Euripides. It is strange too that Stobaeus, who quotes so copiously from the other plays of Euripides, seems not to have known the *Troades* at all. The other MSS. which contain the *Troades* are the *Codices Havniensis* (C), *Harleianus* (A), and *Neapolitanus* (the last containing the *Scholía*); but these *codices* are not valuable for critical

purposes, as they may be traced back to V c P, or *codices* closely resembling one or other of these: they are all of course much later than V and P, and abound in worthless conjectures.

The *Christus Patiens*, being a patchwork of phrases chiefly from the *Bacchae*, *Troades*, *Hippolytus*, and *Rhesus*, throws some light on the text. I have again toiled through this extremely dull drama, but I have not found it by any means so useful in the criticism of the *Troades* as in the criticism of the *Bacchae*. I have carefully read the *Troades* of Seneca, and have recorded in the notes such parallels as seemed instructive.

On grammatical points I have referred to Madvig's *Greek Syntax* and Goodwin's *Greek Moods and Tenses*. I have contented myself with a reference to Liddell and Scott, where it seemed that the *Lexicon* gave sufficient information. As it is possible that my edition of the *Bacchae* may be in the hands of some readers of this book, I have referred to it from time to time, to avoid a repetition of the same note. I have taken pains to preserve, so far as I could, in translating, the dignity of the original. A boy should not be encouraged to think that the Greek poets were bald and frigid. Translations of the Greek Tragic poets like those of Professor Jebb really inspire a learner with admiration for the works which he is

studying—an admiration which rapturous eulogies of the Greek masterpieces often fail to awake. At the end of the volume will be found an Appendix on the metres of the lyrical parts of the play.

The notes enclosed within square brackets with the initials H. C. appended are by Mr. Hastings Crossley, M.A., of Dublin, and some time Professor of Greek in Queen's College, Belfast. Other more or less recent comments on the *Troades* have been drawn from the *Classical Review*, Bursian's *Jahresbericht*, and occasionally from monographs, as, for instance, that of Dr. J. Heinsch. It will be seen that I have received some very judicious and scholarly comments from Mr. Stanley, formerly a distinguished student of Trinity College, Dublin, a Scholar of the House and Senior Moderator, now Vice-Principal of the Campbell College near Belfast. I have also, with Mr. Way's permission, beautified my edition by frequent quotations from his scholarly and artistic *Euripides in English Verse* (Vol. II., Macmillan, 1896).

ΕΥΡΙΠΙΔΟΥ ΤΡΩΙΑΔΕΣ.

ΥΠΟΘΕΣΙΣ.

Μετὰ τὴν Ἰλίου πόρθησιν ἔδοξεν Ἀθανῶ τε καὶ Ποσειδῶνι τὸ τῶν Ἀχαιῶν στράτευμα διαφθεῖραι, τοῦ μὲν εὐνοοῦντος τῇ πόλει διὰ τὴν κτίσιν, τῆς δὲ μισησάσης τοὺς Ἕλληνας διὰ τὴν Αἴαντος εἰς Κασάνδραν ὕβριν. οἱ δὲ Ἕλληνες κληρωσάμενοι περὶ τῶν αἰχμαλώτων γυναικῶν τὰς ἐν ἀξιώμασιν ἔδωκαν Ἀγαμέμνονι μὲν Κασάνδραν, Ἀνδρομάχην δὲ Νεοπτολέμῳ, Πολυξένην δὲ τῷ Ἀχιλλεῖ. ταύτην μὲν οὖν ἐπὶ τῆς τοῦ Ἀχιλλέως ταφῆς ἔσφαξαν, Ἀστυάνακτα δὲ ἀπὸ τῶν τειχῶν ἔρριψαν, Ἑλένην δὲ ὡς ἀποκτενῶν Μενέλεως ἤγαγεν, Ἀγαμέμνων δὲ τὴν χρησμοδὸν ἐνυμφαγώγησεν, Ἑκάβη δὲ τῆς μὲν Ἑλένης κατηγορήσασα, τοὺς ἀναιρεθέντας δὲ κατοδυσράμενη καὶ τὸν Ἀστυάνακτα κηδεύσασα πρὸς τὰς Ὀδυσσεὺς ἤχθη σκηνάς, τούτῳ λατρεύειν δοθείσα.

Aelianus, *V. H.* 2, 8. Κατὰ τὴν πρώτην καὶ ἐνενηκοστὴν ὀλυμπιάδα, καθ' ἣν ἐνίκα Ἐξαίνετος ὁ Ἀκραγαντίος στάδιον, ἀντηγωνίσαντο ἀλλήλοις Ξενοκλῆς καὶ Εὐριπίδης. καὶ πρῶτός γε ἦν Ξενοκλῆς—Οἰδίποδι καὶ Λυκάονι καὶ Βάκχαις καὶ Ἀθάμαντι σατυρικῶ. τούτου δεῦτερος Εὐριπίδης ἦν Ἀλεξάνδρῳ καὶ Παλαμῇδαι καὶ Τρωάσι καὶ Σισύφῳ σατυρικῶ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΟΣΕΙΔΩΝ.

ΑΘΑΝΑ.

ΕΚΑΒΗ.

ΧΟΡΟΣ ΑΙΧΜΑΛΩΤΙΔΩΝ ΤΡΩΙΑΔΩΝ.

ΤΑΛΘΥΒΙΟΣ.

ΚΑΣΑΝΔΡΑ.

ΑΝΔΡΟΜΑΧΗ.

ΜΕΝΕΛΑΟΣ.

ΕΛΕΝΗ.

ΕΥΡΙΠΙΔΟΥ ΤΡΩΙΑΔΕΣ.

ΠΟΣΕΙΔΩΝ.

Ἦκω λιπὼν Αἴγαιον ἄλμυρὸν βάθος
πόντου Ποσειδῶν, ἔνθα Νηρήδων χοροὶ
κάλλιστον ἶχνος ἐξελίσσουσιν ποδός·
ἐξ οὗ γὰρ ἀμφὶ τήνδε Τρωικὴν χθόνα
Φοῖβός τε καὶ γὰρ λαῖνους πύργους πέριξ 5
ὀρθοῖσιν ἔθεμεν ἰανόσιν, οὐ ποτ' ἐκ φρενῶν
εὐνοί' ἀπέστη τῶν ἐμῶν Φρυγῶν πόλει,
ἢ νῦν καπνοῦται καὶ πρὸς Ἀργείου δορὸς
ὄλωλε πορθηθεῖς· ὁ γὰρ Παρνάσιος
Φωκεὺς Ἐπειὸς μηχαναῖσι Παλλάδος 10
ἐγκύμον' ἵππον τευχέων ξυναρμόσας
πύργων ἔπεμψεν ἐντός, ὀλέθριον βάρος·
ὅθεν πρὸς ἀνδρῶν ὑστέρων κεκλήσεται
δούρειος ἵππος, κρυπτὸν ἀμπισχὼν δόρυ.
ἔρημα δ' ἄλση καὶ θεῶν ἀνάκτορα 15
φόνῳ καταρρεῖ· πρὸς δὲ κρηπίδων βάθροις
πέπτωκε Πρίαμος Ζηνὸς ἐρκείου θανών.
πολὺς δὲ χρυσὸς Φρύγιά τε σκυλεύματα

πρὸς ναῦς Ἀχαιῶν πέμπεται· μένουσι δὲ
 πρῦμνηθεν οὖρον, ὥς δεκασπόρῳ χρόνῳ 20
 ἀλόχους τε καὶ τέκν' εἰσίδωσιν ἄσμενοι,
 οἳ τήνδ' ἐπεστράτευσαν Ἕλληνες πόλιν.
 ἐγὼ δέ, νικῶμαι γὰρ Ἀργείας θεοῦ
 Ἦρας Ἀθάνας θ', αἱ ξυνεξείλον Φρύγας,
 λείπω τὸ κλεινὸν Ἴλιον βωμούς τ' ἐμούς· 25
 ἐρημία γὰρ πόλιν ὅταν λάβῃ κακὴ,
 νοσεῖ τὰ τῶν θεῶν οὐδὲ τιμᾶσθαι θέλει.
 πολλοῖς δὲ κωκυτοῖσιν αἰχμαλωτῖδων
 βοᾷ Σκάμανδρος δεσπότης κληρουμένων.
 καὶ τὰς μὲν Ἀρκάς, τὰς δὲ Θεσσαλὸς λεῶς 30
 εἴληχ' Ἀθηναίων τε Θησεῖδαι πρόμοι.
 ὅσαι δ' ἄκληροι Τρῳάδων, ὑπὸ στέγαις
 ταῖσδ' εἰσὶ τοῖς πρότοισιν ἐξηρημέναι
 στρατοῦ, ξὺν αὐταῖς δ' ἡ Δάκαινα Τυνδαρίς
 Ἑλένη, νομισθεῖς αἰχμάλωτος ἐνδίκως. 35
 τήν δ' ἀθλίαν τήνδ' εἴ τις εἰσορᾷν θέλει,
 πάρεστιν, Ἑκάβην κειμένην πυλῶν πάρος,
 δάκρυα χέουσαν πολλὰ καὶ πολλῶν ὕπερ
 ἧ παῖς μὲν ἀμφὶ μνήμ' Ἀχιλλείου τάφου
 λάθρα τέθηγκε τλημόνως Πολυξένη, 40
 φροῦδος δὲ Πρίαμος καὶ τέκν' ἦν δὲ παρθένον
 μεθῆκ' Ἀπόλλων δρομάδα Κασάνδραν ἀναξ,
 τὸ τοῦ θεοῦ τε παραλιπὼν τό τ' εὖσεβες
 γαμει βιαίως σκότιον Ἀγαμέμνων λέχος.
 ἀλλ', ὦ ποτ' εὐτυχοῦσα, χαῖρέ μοι, πόλις, 45
 ξεστὸν τε πύργωμ'· εἴ σε μὴ διώλεσε
 Παλλὰς Διὸς παῖς, ἦσθ' ὣν ἐν βάθροισι ἔτι.

ΑΘΑΝΑ.

ἔξεσσι τὸν γένει μὲν ἄγχιστον πατρός,
 μέγαν τε δαίμον' ἐν θεοῖς τε τίμιον,
 λύσασαν ἔχθραν τὴν πάρος, προσεννέπειν ; 50

ΠΟ. ἔξεστιν· αἱ γὰρ ξυγγενεῖς ὁμιλίας,
 ἄνασσ' Ἀθάνα, φίλτρον οὐ σμικρὸν φρενῶν.

ΑΘ. ἐπήνεσ' ὀργὰς ἡπίους· φέρω δὲ σοὶ
 κοινούς ἐμαντῇ τ' ἐς μέσον λόγους, ἄναξ.

ΠΟ. μῶν ἐκ θεῶν του καινὸν ἀγγελεῖς ἔπος, 55
 ἢ Ζηνός, ἢ καὶ δαιμόνων τινὸς πάρα ;

ΑΘ. οὐκ, ἀλλὰ Τροίας οὔνεκ', ἐνθα βαίνομεν,
 πρὸς σὴν ἀφίγμαι δύναμιν, ὥς κοινὴν λάβω.

ΠΟ. ἢ πού νιν ἔχθραν τὴν πρὶν ἐκβαλοῦσα νῦν
 εἰς οἶκτον ἦλθες πυρὶ κατηθαλωμένης ; 60

ΑΘ. ἐκείσε πρῶτ' ἀνελθε· κοινώσῃ λόγους
 καὶ ξυνθελήσεις ἂν ἐγὼ πρᾶξαι θέλω ;

ΠΟ. μάλιστ'· ἀτὰρ δὴ καὶ τὸ σὸν θέλω μαθεῖν,
 πότερον Ἀχαιῶν ἦλθες οὔνεκ' ἢ Φρυγῶν.

ΑΘ. τοὺς μὲν πρὶν ἐχθροὺς Τρῶας εὐφρᾶναι θέλω, 65
 στρατῷ δ' Ἀχαιῶν νόστον ἐμβαλεῖν πικρόν.

ΠΟ. τί δ' ὧδε πηδᾷς ἄλλοτ' εἰς ἄλλους τρόπους,
 μισεῖς τε λῖαν καὶ φιλεῖς ὃν ἂν τύχῃς ;

ΑΘ. οὐκ οἶσθ' ὑβρισθεῖσάν με καὶ ναοὺς ἐμούς ;

ΠΟ. οἶδ', ἡνίκ' Αἴας εἶλκε Κασάνδραν βία. 70

ΑΘ. κοῦδέν γ' Ἀχαιῶν ἔπαθεν οὐδ' ἤκουσ' ὕπο.

ΠΟ. καὶ μὴν ἔπερσάν γ' Ἴλιον τῷ σῷ σθένει.

ΑΘ. τοιγάρ σφε σὺν σοὶ βούλομαι δρᾶσαι κακῶς.

ΠΟ. ἔτοιμ' ἂ βούλει τὰπ' ἐμοῦ. δράσεις δὲ τί ;

ΑΘ. δύσνοστον αὐτοῖς νόστον ἐμβαλεῖν θέλω. 75

- ΠΟ. ἐν γῇ μερόντων ἢ καθ' ἀλμυρὰν ἄλα ;
- ΑΘ. ὅταν πρὸς οἴκους ναυστολῶσ' ἀπ' Ἰλίου.
καὶ Ζεὺς μὲν ὕμβρον καὶ χάλαζαν ἄσπετον
πέμψει οὐνοφώδῃ τ' αἰθέρος φύσηματα,
ἐμοὶ δὲ δώσειν φησὶ πῦρ κεραύνιον, 80
βάλλειν Ἀχαιοὺς ναῦς τε πιμπράναι πυρί.
σὺ δ' αὖ τὸ σὸν παράσχεις Αἴγαιον πόρον
τρικυμiais βρέμοντα καὶ δίναις ἁλός,
πλήσον δὲ νεκρῶν κοῖλον Εὐβοίας μυχόν,
ὥς ἂν τὸ λοιπὸν τᾶμ' ἀνάκτορ' εὖσεβειν 85
εἰδῶσ' Ἀχαιοὶ θεοὺς τε τοὺς ἄλλους σέβειν.
- ΠΟ. ἔσται τάδ' ἢ χάρις γὰρ οὐ μακρῶν λόγων
δεῖται· ταραξὼ πέλαγος Αἰγαίας ἁλός.
ἄκται δὲ Μυκόνου Δῆλιοί τε χοιράδες
Σκύρός τε Λήμνος θ' αἱ Καφήρειοί τ' ἄκραι 90
πολλῶν θανόντων σώμαθ' ἔξουσιν νεκρῶν.
ἀλλ' ἔρπ' Ὀλυμπον καὶ κεραυνίους βολὰς
λαβοῦσα πατρὸς ἐκ χερῶν καραδόκει,
ὅταν στράτευμ' Ἀργεῖον ἐξίῃ κάλως.
μῶρος δὲ θνητῶν ὅστις ἐκπορθῶν πόλεις, 95
ναοὺς τε τύμβους θ', ἱρὰ τῶν κεκμηκότων,
ἐρημία δοὺς αὐτὸς ὥλεθ' ὕστερον.

ΕΚΑΒΗ.

- ἄνα, δῦσδαιμον, πεδόθεν κεφαλὴν στρ. α'.
ἐπάειρε δέρην τ' οὐκέτι Τροία
τάδε καὶ βασιλεῖς ἐσμεν Τροίας. 100
μεταβαλλομένου δαίμονος ἀνέχου.
πλεῖ κατὰ πορθμόν, πλεῖ κατὰ δαίμονα,

μηδὲ προσίστη πρῶραν βιότου
 πρὸς κῦμα πλέουσα τύχαις· αἰαῖ. 105
 τί γὰρ οὐ πάρα μοι μελέα στενάχειν,
 ἢ πατρίς ἔρρει καὶ τέκνα καὶ πόσις
 ὦ πολὺς ὄγκος ξυστελλόμενος
 προγόνων, ὡς οὐδὲν ἄρ' ἦσθα.
 τί με χρὴ σιγᾶν, τί δὲ μὴ σιγᾶν ; ἀντιστρ. α'.
 [τί δὲ θρηνῆσαι ;] 111
 δύστηνος ἐγὼ τῆς βαρυδαίμονος
 ἄρθρων κλισίας, ὡς διάκειμαι
 νῶτ' ἐν στερροῖς λέκτροισι ταθεῖς'.
 οἴμοι κεφαλῆς, οἴμοι κροτάφων 115
 πλευρῶν θ', ὥς μοι πόθος εἰλίξαι
 καὶ διαδοῦναι νῶτον ἄκανθάν τ'
 εἰς ἀμφοτέρους τοίχους, μελέων
 ἐπιούσ' ἀεὶ δακρύων ἐλέγους.
 μούσα δὲ χαῦτη τοῖς δυστήνοισι. 120
 ἄτας κελαδεῖν ἀχορεύτους.
 πρῶραι ναῶν, ὠκείαις στρ. β'.
 Ἰλιον ἱρὰν αἰὲ κώπαις ἄλα
 διὰ πορφυροειδῇ καὶ λίμνας
 Ἑλλάδος εὐόρμους 125
 αὐλῶν παιᾶνι στυγνῶ
 συρίγγων τ' εὐφθόγγῳ φωνᾷ
 βαίνουσαι πλεκτάν, Αἰγύπτου
 παίδευμ', ἐξηρτήσασθ', αἰαῖ,
 Τροίας ἐν κόλποις, 130
 τὰν Μενελάου μετανισσόμεναι
 στυγνὰν ἄλοχον, Κάστορι λώβαν,

τῷ τ' Εὐρώτα δυσκλείαν,
 ἃ σφάζει μὲν τὸν πεντήκοντ' 135
 ἄροτῆρα τέκνων, ἐμὲ τὰν μελέαν δ'
 ἐς τάνδ' ἐξώκειλ' ἄταν.
 ὦμοι θάκουσ οὖς θάσσω ἀντιστρ. β'.
 σκηναῖς ἐφέδρους Ἀγαμεμνονίαις.
 δούλα δ' ἄγομαι γραῦς ἐξ οἴκων, 140
 κουρᾷ πενθήρει
 κράτ' ἐκπορθηθεῖς οἰκτρῶς.
 ἀλλ' ὦ τῶν χαλκεγχείων Τρώων
 ἄλοχοι μέλεια, μέλεια κούραι
 καὶ δύσσυμφοι, τύφεται Ἴλιον, 145
 ἐξαιάζωμεν
 μάτηρ δ' ὥσεί πτανοῖς κλαγγὰν
 ὄρνις ἐξάρξω γὼ μολπὰν
 οὐ τὰν αὐτὰν οἶαν δὴ
 σκήπτρῳ Πριάμου διεριδομένα 150
 ποδὸς ἀρχεχόρου πλαγαῖς Φρυγίαις
 εὐκόμποις ἐξήρχον θεούς.

ΗΜΙΧΟΡΙΟΝ.

Ἐκάβη, τί θροεῖς ; τί δὲ θωύσσεις ; στρ. γ'.
 ποῖ λόγος ἦκει ; διὰ γὰρ μελάθρων
 αἶον οἶκτους οὖς οἰκτίζει, 155
 διὰ δὲ στέρνων φόβος αἴσσει
 Τρωάσιν, αἱ τῶνδ' οἴκων εἶσω
 δουλείαν αἰάζουσιν.
 ΕΚ. ὦ τέκνον, Ἀργείων πρὸς ναυσὶν 160
 κινεῖται κωπήρης χεῖρ.

ΗΜ. οἱ γὰρ, τί θέλουσ' ; ἦ ποῦ μ' ἤδη
 ναυσθλώσουσιν πατρώας ἐκ γῆς ;

ΕΚ. οὐκ οἶδ', εἰκάζω δ' ἅπαν.

ΗΜ. ἰὼ ἰὼ

μέλειαι μόχθων ἐπακουσόμεναι 165
 “ Τρωάδες, ἔξω κομίσασθ' οἴκων
 στέλλουσ' Ἀργεῖοι νόστον.”

ΕΚ. αἰαῖ,

μή νύν μοι τὰν βακχεύουσαν
 Κασάνδραν πέμψητ' ἔξω, 170
 αἰσχύναν Ἀργεῖοισιν,
 μαινάδ', ἐπ' ἄλγαι δ' ἀλγυνθῶ.
 Τροία Τροία δύσταν', ἔρρεις
 δύστανοι δ' οἳ σ' ἐκλείποντες
 καὶ ζῶντες καὶ δμαθέντες 175

ΗΜ. οἴμοι. τρομερὰ σκηναὺς ἔλιπον ἀντιστροφ. γ.
 τάσδ' Ἀγαμέμνονος ἐπακουσομένα,
 βασίλεια, σέθεν, μή με κτείνειν
 δόξ' Ἀργείων κεῖται μελέαν,
 ἦ κατὰ πρύμνας ἤδη ναῦται 180
 στέλλονται κινεῖν κώπας.

ΕΚ. ὦ τέκνον, ὀρθρεύουσιν ψυχὰν
 ἐκπληχθεῖς ἦλθον φρίκα.

ΗΜ. ἤδη τις ἔβα Δαναῶν κῆρυξ ;
 τῷ πρόσκειμαι δούλα τλάμων ; 185

ΕΚ. ἐγγύς που κεῖσαι κλήρου.

ΗΜ. ἰὼ ἰὼ.

τίς μ' Ἀργείων ἢ Φθιωτῶν
 ἢ νησαίαν ἄξει χώρων

δύστανον πόρσω Τροίας;

ΕΚ. φεῦ φεῦ.

τῷ δ' ἄ τλάμων ποῦ ποῦ γαίης 190

δουλεύσω γραῦς, ὡς κηφήν,

δειλαία νεκροῦ μορφά,

νεκύων ἀμενηνὸν ἄγαλμ', ἥ

τὰν παρὰ προθύροις φυλακὰν κατέχουσ',

ἥ παίδων θρέπτειρ', ἃ Τροίας 195

ἀρχαγοὺς εἶχον τιμάς;

ΧΟ. αἰαῖ αἰαῖ. ποίοις δ' οἴκτοις

στρ. δ'.

τὰν σὰν λύμαν ἐξαιάξεις;

οὐκ Ἰδαίοις ἱστοῖς κερκίδα

δινεύουσ' ἐξαλλάξω. 200

νέατον τεκέων σώματα λείσσω,

νέατον. μόχθους ἔξω κρείσσους,

ἥ λέκτροις πλαθεῖς Ἑλλάνων—

ἔρροι νύξ αὐτὰ καὶ δαίμων—

ἥ Πειρήνας ὑδρευσομένα 205

πρόπολος σεμνῶν ὑδάτων ἔσομαι.

τὰν κλεινὰν εἴθ' ἔλθοιμεν

Θησέως εὐδαίμονα χώραν

μὴ γὰρ δὴ δῖναν γ' Εὐρώτα,

τὰν ἐχθίσταν θεράπναν Ἑλένας,

ἐνθ' ἀντάσω Μενέλα δούλα,

τῷ τὰς Τροίας πορθητᾶ.

τὰν Πηνειοῦ σεμνὰν χώραν,

ἀντιστρ. δ'.

κρηπιδ' Οὐλύμπου καλλίσταν,

215

ὄλβφ βρίθειν φάμαν ἥκουσ'

εὐθαλεῖ τ' εὐκαρπεΐᾳ

τάδε δεύτερά μοι μετὰ τὰν ἱερὰν
 Θησέως ξαθέαν ἐλθεῖν χώραν.
 καὶ τὰν Αἰτναίαν Ἡφαίστου 220
 Φοινίκας ἀντήρη χώραν
 Σικελῶν, ὀρέων ματέρ', ἀκούω
 καρύσσεσθαι στεφάνοις ἀρετᾶς·
 τάν τ' ἀγχιστεύουσαν γᾶν
 Ἴονίῳ ναίοιν πόντῳ, 225
 ἂν ὑγραίνει καλλιστεύων
 ὁ ξανθὰν χαίταν πυρσαίνων
 Κρᾶθις, ξαθέαις παγαῖσι τρέφων
 εὐάνδρόν τ' ὀλβίζων γᾶν.
 καὶ μὴν Δαναῶν ὄδ' ἀπὸ στρατιᾶς 230
 κῆρυξ, νεοχμῶν μύθων ταμίας,
 στείχει ταχύπουν ἵχνος ἐξανύων.
 τί φέρει; τί λέγει; δοῦλαι γὰρ δὴ
 Δωρίδος ἐσμέν χθονὸς ἥδη.

ΤΑΛΘΥΒΙΟΣ.

Ἐκάβη, πυκνὰς γὰρ οἶσθά μ' ἐς Τροίαν ὁδοὺς
 ἐλθόντα κήρυκ' ἐξ Ἀχαιοῦ στρατοῦ, 236
 ἐγνωσμένος δὲ καὶ πάροιθέ σοι, γύναι,
 Ταλθύβιος ἦκω, καινὸν ἀγγέλλων λόγον.
 ΕΚ. τόδε τόδ', ὦ φίλαι γυναῖκες, — — ὁ φόβος ἦν
 πάλαι.
 ΤΑ. ἥδη κεκλήρωσθ', εἰ τόδ' ἦν ὑμῖν φόβος. 240
 ΕΚ. αἰαί. τίν' ἦ
 Θεσσαλίας πόλιν Φθιάδος εἶπας ἢ Καδμείας
 χθονός;

ΤΑ. κατ' ἄνδρ' ἐκάστη κούχ ὁμοῦ λελόγχατε.

ΕΚ. τίν' ἄρα τίς ἔλαχε; τίνα πότμος εὐτυχῆς
Ἰλιάδων μένει; 245

ΤΑ. οἶδ'. ἀλλ' ἕκαστα πυνθάνου, μὴ πάνθ' ὁμοῦ.

ΕΚ. τοῦμόν δὲ τίς ἄρ' ἔλαχε τέκος, ἔννεπε, τλάμονα
Κασάνδραν;

ΤΑ. ἐξαίρετόν νιν ἔλαβεν Ἀγαμέμνων ἀναξ.

ΕΚ. ἦ τῇ Λακεδαιμονίᾳ νύμφα δούλαν; ἰὼ μοί μοι

ΤΑ. οὐκ, ἀλλὰ λέκτρων σκότια νυμφευτήρια. 251

ΕΚ. ἦ τὰν τοῦ Φοίβου παρθένον, ἧ γέρας ὁ
χρυσοκόμας ἔδωκ' ἄλεκτρον ζόαν;

ΤΑ. ἔρως ἐτόξευσ' αὐτὸν ἐνθέου κόρης. 255

ΕΚ. ῥίπτε, τέκνον, ξαθέους
κλάδας καὶ ἀπὸ χροὸς ἐνδυτῶν στεφάνων ἱεροῦς
στολμούς.

ΤΑ. οὐ γὰρ μέγ' αὐτῇ βασιλικῶν λέκτρων τυχεῖν;

ΕΚ. τί δ', ὃ νεοχμὸν ἀπ' ἐμέθεν ἐλάβετε τέκος, 260

ΤΑ. Πολυξένην ἔλεξας, ἢ τίν' ἱστορεῖς;

ΕΚ. τῷ πάλος ἔξευξεν;

ΤΑ. τύμβω τέτακται προσπολεῖν Ἀχιλλέως.

ΕΚ. ὦμοι ἐγώ. τάφῳ πρόσπολον ἐτεκόμαν. 265
ἀτὰρ τίς ὄδ' ἢ νόμος ἢ τί θέσμιον, ὦ φίλος,
Ἑλλάνων;

ΤΑ. εὐδαιμόνιζε παῖδα σὴν. ἔχει καλῶς.

ΕΚ. τί τόδ' ἔλακες; ἄρά μοι ἀέλιον λεύσσει;

ΤΑ. ἔχει πότμος νιν, ὥστ' ἀπηλλάχθαι πόνων. 270

ΕΚ. τί δ', ὃ τοῦ χαλκεομήστορος Ἑκτορος δάμαρ,
Ἀνδρομάχα τάλαινα, τίν' ἔχει τύχων;

ΤΑ. καὶ τήνδ' Ἀχιλλέως ἔλαβε παῖς ἐξαίρετον.

ΕΚ. ἐγὼ δὲ τῷ πρόσπολος, ἃ τριτοβάμονος χερὶ
δευομένα βάκτρον γεραιῶ κάρα ; 276

ΤΑ. Ἰθάκης Ὀδυσσεὺς ἔλαχ' ἀναξ δούλην σ' ἔχειν.

ΕΚ. εἴ,

ἄρασσε κράτα κούριμον,

ἔλκ' ὀνύχεσσι δίπτυχον παρειάν. 280

ἰὼ μοί μοι.

μυσαρῶ δολίῳ τε λέλογχα φωτὶ δουλεύειν,

πολεμίῳ δίκας, παρανόμῳ δάκει,

ὅς πάντα τὰ κεῖθεν ἐνθάδ' 285

ἀντίπαλ' αὐθις ἐκείσε διπτύχῳ γλώσσα

φίλα τὰ πρότερ' ἄφιλα τιθέμενος πάντων—

γοᾶσθέ μ', ὦ Τρῳάδες· βέβακα

δύσποτμος, οἷχομαι 290

τάλαιν', ἃ δυστυχεστάτῳ

προσέπεσον κλήρῳ.

ΧΟ. τὸ μὲν σὸν οἶσθα, πότνια, τὰς δ' ἐμὰς τύχας

τίς ἄρ' Ἀχαιῶν ἢ τίς Ἑλλήνων ἔχει ;

ΤΑ. ἴτ', ἐκκομίζειν δεῦρο Κασάνδραν χρεὼν 295

ὅσον τάχιστα, δμῶδες, ὡς στρατηλάτῃ

εἰς χεῖρα δούς νιν εἶτα τὰς εἰληγμένας

καὶ τοῖσιν ἄλλοις αἰχμαλωτίδων ἄγω.

ἔα, τί πεύκης ἔνδον ἴσταται σέλας ;

πιμπρᾶσιν ἢ τί δρῶσι Τρῳάδες μυχοῦς, 300

ὡς ἐξάγεσθαι τῇσδε μέλλουσαι χθονὸς

πρὸς Ἄργος, αὐτῶν τ' ἐκπυροῦσι σώματα,

θανεῖν θέλουσαι ; κάρτα τοι τοῦλεύθερων

ἐν τοῖς τοιούτοις δυσλόφως φέρει κακά.

ἄνοιγ' ἄνοιγε, μὴ τὸ ταῖσδε πρόσφορον, 305

ἐχθρόν δ' Ἀχαιοῖς, εἰς ἔμ' αἰτίαν βύλη.
 ΕΚ. οὐκ ἔστιν, οὐ πιμπράσιν, ἀλλὰ παῖς ἐμὴ
 μαινὰς θοάξει δεῦρο Κασάνδρα δρόμῳ.

ΚΑΣΑΝΔΡΑ.

ἄνεχε πάρεχε, φῶς φέρε· σέβω, φλέγω, στρ.
 ἰδὸν ἰδού, 310

λαμπάσι τόδ' ἱερόν.

μακάριος μὲν ὁ γαμέτας,

— — — — —

μακαρία δ' ἐγὼ βασιλικοῖς λέκτροις

κατ' Ἄργος ἅ γαμουμένα,

ῥυμήν, ὦ ῥυμέναι' ἀναξ.

ἐπεὶ σύ, μήτερ, ἐπὶ δάκρυσι

315

γόοισι τὸν θανόντα πατέρα πατρίδα τε

φίλαν καταστένουσ' ἔχεις,

ἐγὼ δέ γ' ἐπὶ γάμοις ἐμοῖς

ἀναφλέγω πυρὸς φῶς

320

εἰς αὐγάν, εἰς αἴγλαν,

διδούσ', ὦ ῥυμέναιε, σοί,

διδούσ', ὦ Ἐκάτα, φάος,

παρθένων ἐπὶ λέκτροις ἅ νόμος ἔχει.

πάλλε πόδ' αἰθέριον, ἀναγ' ἀναγε χορόν, ἀντ.

εὐὰν εὐοί,

326

ὥς ἐπὶ πατρὸς ἐμοῦ

μακαριωτάταις τύχαις.

ὁ χορὸς ὅσιος,

ἄγε σὺ Φοῖβέ νιν· κατὰ σὸν ἐν δάφναις

ἀνάκτορον θυηπολῶ,

330

- Ὕμῃν, ὦ Ὕμέναι', Ὕμῃν.
 χόρευε, μάτερ, ἀναγέλασον,
 ἔλισσε τᾷδ' ἐκέισε μετ' ἐμέθεν ποδῶν
 φέρουσα φιλτάταν βάσιν.
 βοᾶτε τὸν Ὕμέναιον εὖ 335
 μακαρίαις αἰοδαῖς
 ἱακχαῖς τε νύμφαν.
 ἴτ', ὦ καλλίπεπλοι Φρυγῶν
 κόραι, μέλπετ' ἐμῶν γάμων
 τὸν πεπρωμένον εὐνᾷ πόσιν ἐμέθεν. 340
- ΧΟ. βασιλεια, βακχεύουσαν οὐ λήψει κόρην,
 μὴ κούφον αἶρη βῆμ' ἐς Ἀργείων στρατόν;
- ΕΚ. Ἦφαιστε, δαδουχεῖς μὲν ἐν γάμοις βροτῶν,
 ἀτὰρ λυγρὰν γε τήνδ' ἀναιθύσσεις φλόγα,
 ἔξω τε μεγάλων ἐλπίδων. οἴμοι, τέκνον, 345
 ὥς οὐχ ὑπ' αἰχμῆς σ' οὐδ' ὑπ' Ἀργείου δορὸς
 γάμους γαμείσθαι τοῦσδ' ἐδόξαζόν ποτε.
 παράδος ἐμοὶ φῶς· οὐ γὰρ ὀρθὰ πυρφορεῖς
 μαινὰς θαάζουσ', οὐδέ σ' αἱ τύχαι, τέκνον,
 σοφὴν ἔθηκαν, ἀλλ' ἔτ' ἐν ταύτῳ μένεις. 350
 ἐσφέρετε πεύκας, δάκρυνά τ' ἀνταλλάσσετε
 τοῖς τῆσδε μέλεσι, Τρῳάδες, γαμηλίοις.
- ΚΑ. μήτερ, πύκαξε κράτ' ἐμὸν νικηφόρον
 καὶ χαῖρε τοῖς ἐμοῖσι βασιλικοῖς γάμοις
 καὶ πέμπε, κἂν μὴ τὰμά σοι πρόθυμά γ' ᾔ, 355
 ὥθει βιαίως· εἰ γὰρ ἔστι Λοξίας,
 Ἑλένης γαμῆ με δυσχερέστερον γάμον
 ὁ τῶν Ἀχαιῶν κλεινὸς Ἀγαμέμνων ἄναξ.
 κτενῶ γὰρ αὐτὸν κἂν τιπορθήσω δόμους

ποινὰς ἀδελφῶν καὶ πατρὸς λαβοῦσ' ἐμοῦ· 360
 ἀλλ' αὖτ' εἰσὼ· πέλεκυν οὐχ ὑμνήσομεν,
 ὃς ἐς τράχηλον τὸν ἐμὸν εἰσι χιτῶνων,
 μητροκτόνους τ' ἀγῶνας, οὓς οὔ μοι γάμοι
 θήσουσιν, οἴκων τ' Ἀτρέως ἀνάστασιν·
 πόλιν δὲ δεῖξω τήνδε μακαριωτέραν 365
 ἢ τοὺς Ἀχαιοὺς,—ἐνθεὸς μὲν, ἀλλ' ὅμως
 τοσόνδε γ' ἔξω στήσομαι βακχευμάτων,—
 οἳ διὰ μίαν γυναῖκα καὶ μίαν Κύπριν
 θηρῶντες Ἑλένην μυρίους ἀπώλεσαν.
 ὁ δὲ στρατηγὸς ὁ σοφὸς ἐχθίστων ὕπερ 370
 τὰ φίλτατ' ὤλεσ', ἡδονὰς τὰς οἴκοθεν
 τέκνων ἀδελφῶ δούς γυναικὸς οὔνεκα,
 καὶ ταῦθ' ἐκούσης κοῦ βίᾳ λελησμένης.
 ἐπεὶ δ' ἐπ' ἀκτὰς ἦλυθον Σκαμανδρείους,
 ἔθνησκον, οὐ γῆς ὄρι' ἀποστερούμενοι, 375
 οὐδ' ὑψιπύργου πατρίδος· οὓς δ' Ἄρης ἔλοι,
 οὐ παῖδας εἶδον, οὐ δάμαρτος ἐν χεροῖν
 πέπλοις ξυνεστάλησαν, ἐν ξένη δὲ γῇ
 κεῖνται. τὰ δ' οἴκοι τοῖσδ' ὅμοι' ἐγίγνετο·
 χῆραί τ' ἔθνησκον, οἳ δ' ἄπαιδες ἐν δόμοις, 380
 ἄλλως τέκν' ἐκθρέψαντες, οὐδὲ πρὸς τάφους
 ἔσθ' ὅστις αὐτοῖς αἶμα γῇ δωρήσεται.
 ἦ τοῦδ' ἐπαίνου τὸ στράτευμ' ἐπάξιον.
 σιγᾶν ἄμεινον τὰσχροά, μηδὲ μοῦσά μοι
 γένοιτ' αἰοιδὸς ἣτις ὑμνήσει κακά. 385
 Τρῶες δὲ πρῶτον μὲν, τὸ κάλλιστον κλέος,
 ὑπὲρ πάτρας ἔθνησκον· οὓς δ' Ἄρης ἔλοι,
 νεκροὶ γ' ἐς οἴκους φερόμενοι φίλων ὕπο

ἐν γῇ πατρώᾳ περιβολὰς εἶχον χθονός,
 χερσὶν περισταλέντες ὧν ἐχρῆν ὕπο. 390
 ὅσοι δὲ μὴ θάνοιεν ἐν μάχῃ Φρυγῶν,
 αἰὲ κατ' ἡμαρ ξὺν δάμαρτι καὶ τέκνοις
 ἔκουν, Ἀχαιοῖς ὧν ἀπῆσαν ἡδοναί.
 τὰ δ' Ἐκτορός σοι λύπρ' ἄκουσον ὥς ἔχει
 δόξας ἀνὴρ ἄριστος οἷχεται θανών. 395
 καὶ ταυτ' Ἀχαιῶν ἴξις ἐξεργάζεται·
 εἰ δ' ἦσαν οἴκοι, χρηστὸς ὧν ἐλάνθαν' ἄν·
 Πάρις τ' ἔγημε τὴν Διός, γήμας δὲ μή,
 σιγώμενον τὸ κῆδος εἶχ' ἂν ἐν δόμοις. 399
 φεύγειν μὲν οὖν χρὴ πόλεμον, ὅστις εὖ φρονεῖ
 εἰ δ' ἐς τόδ' ἔλθοι, στέφανος οὐκ αἰσχυρὸς πόλει
 καλῶς ὀλέσθαι, μὴ καλῶς δὲ δυσκλέες.
 ὧν οὐνέκ' οὐ χρεῖ, μήτερ, οἰκτείρειν σε γῆν,
 οὐ τὰμὰ λέκτρα· τοὺς γὰρ ἐχθίστους ἐμοὶ
 καὶ σοὶ γάμοισι τοῖς ἐμοῖς διαφθερῶ. 405

XO. ὥς ἡδέως κακοῖσιν οἰκείοις γελῆς,
 μέλπεις θ', ἃ μέλπουσ' οὐ σαφῇ δεῖξεις ἴσως.

TA. εἰ μὴ σ' Ἀπόλλων ἐξεβάκχευσεν φρένας,
 οὗ τ' ἂν ἀμισθὶ τοὺς ἐμοὺς στρατηλάτας
 τοιαῖσδε φήμαις ἐξέπεμπες ἂν χθονός. 410
 ἀτὰρ τὰ σεμνὰ καὶ δοκῆμασιν σοφὰ
 οὐδέν τι κρείσσω τῶν τὸ μηδὲν ἦν ἄρα.
 ὁ γὰρ μέγιστος τῶν Πανελλήνων ἄναξ,
 Ἀτρεὺς φίλος παῖς, τῇσδ' ἔρωτ' ἐξαίρετον
 μαινάδος ὑπέστη· καὶ πένης μὲν εἰμ' ἐγώ, 415
 ἀτὰρ λέχος γε τῇσδ' ἂν οὐκ ἐκτησάμην.
 καὶ σοῦ μὲν, οὐ γὰρ ἀρτίας ἔχεις φρένας,

Ἄργεϊ' ὀνειδὴ καὶ Φρυγῶν ἐπαινέσεις
 ἀνέμοις φέρεσθαι παραδίδωμ'. ἔπου δέ μοι
 πρὸς ναῦς, καλὸν νύμφευμα τῇ στρατηλάτῃ.
 σὺ δ', ἡνίκ' ἄν σε Λαρτίου χρήξῃ τόκος 421
 ἄγειν, ἔπεσθαι· σῶφρονος δ' ἔσει λάτρης
 γυναικός, ὥς φασ' οἱ μολόντες Ἴλιον.

ΚΑ. ἦ δεινὸς ὁ λάτρης· τί ποτ' ἔχουσι τοῦνομα
 κήρυκες, ἐν ἀπέχθημα πάγκοινον βροτοῖς, 425
 οἱ περὶ τυράννους καὶ πόλεις ὑπηρέται ;
 σὺ τὴν ἐμὴν φῆς μητέρ' εἰς Ὀδυσσέως
 ἤξειν μέλαθρα ; ποῦ δ' Ἀπόλλωνος λόγοι
 οἳ φασιν αὐτὴν εἰς ἔμ' ἡρμηνευμένοι
 αὐτοῦ θανείσθαι ; τᾶλλα δ' οὐκ ὀνειδιῶ. 430
 δύστηνος, οὐκ οἶδ' οἷά νιν μένει παθεῖν·
 ὥς χρυσὸς αὐτῷ τὰμὰ καὶ Φρυγῶν κακὰ
 δόξει ποτ' εἶναι. δέκα γὰρ ἐκπλήσας ἔτη
 πρὸς τοῖσιν ἐνθάδ' ἵξεται μόνος πάτραν

* * * * *

[οὗ δὲ στενὸν δίαυλον ᾧκισται πέτρας 435
 δεινὴ Χάρυβδις, ὠμοβρώς τ' ὀρειβάτης
 Κύκλωψ, Λιγυστίς θ' ἡ συῶν μορφώτρια,
 Κίρκη, θαλάσσης θ' ἀλμυρᾶς ναυάγια,
 λωτοῦ τ' ἔρωτες, ἡλίου θ' ἀγναὶ βόες,
 αἱ σάρκα φωνήεσαν ἥσουσιν ποτε, 440
 πικρὰν Ὀδυσσεὶ γῆρυν. ὥς δὲ συντέμω,
 ξῶν εἰς' ἐς Αἰδην, κακφυγῶν λίμνης ὕδωρ
 κάκ' ἐν δόμοισι μυρὶ' εὐρήσει μολῶν.]

ἀλλὰ γὰρ τί τοὺς Ὀδυσσέως ἐξακοντίζω
 πόνους ;

στεῖχ', ὅπως τάχιστ' ἐς Ἄϊδον νυμφίῳ γημώ-
μεθα. 445

ἦ κακὸς κακῶς ταφήσει νυκτός, οὐκ ἐν ἡμέρᾳ,
ὦ δοκῶν σεμνόν τι πράσσειν, Δαναϊδῶν ἀρχη-
γέτα.

κάμέ τοι νεκρὸν φάραγγες γυμνάδ' ἐκβεβλημένην
ὑδατι χειμάρρῳ ῥέουσai νυμφίου πέλας τάφου
θηρσὶ δώσουσιν δάσασθαι, τὴν Ἀπόλλωνος
λάτρην. 450

ὦ στέφη τοῦ φιλτάτου μοι θεῶν, ἀγάλματ' εὖια,
χαίρετ' ἐκλέλοιφ' ἐορτάς, αἷς πάροιθ' ἡγαλ-
λόμην.

ἴτ' ἀπ' ἐμοῦ χρωτὸς σπαραγμοῖς, ὥς ἔτ' οὐσ'
ἀγνὴ χροά

δῶ θοαῖς αὔραις φέρεσθαί σοι τάδ', ὦ μαντεῖ'
ἄναξ.

ποῦ σκάφος τὸ τοῦ στρατηγοῦ; ποῖ ποτ'
ἐμβαίνειν με χρή; 455

οὐκέτ' ἂν φθάνοις ἂν αὔραν ἰστίοις караδοκῶν,
ὥς μίαν τριῶν Ἑρινῦν τῆσδ' ἐξάξων χθονός.
χαίρέ μοι, μήτερ, δακρύσης μηδέν· ὦ φίλη πατρίς
οἷ τε γῆς ἔνερθ' ἀδελφοὶ χῶ τεκῶν ἡμᾶς πατήρ,
οὐ μακρὰν δέξεσθέ μ'· ἤξω δ' ἐς νεκρούς νικη-
φόρος 460

καὶ δόμους πέρσασ' Ἀτρειδῶν, ὧν ἀπωλόμεσθ'
ὑπο.

ΧΟ. Ἐκάβης γεραιᾶς φύλακες, οὐ δεδόρκατε
δέσποιναν ὥς ἄναυδος ἐς πέδον πίτνει;
οὐκ ἀντιλήψεσθ'; ἦ μεθήσετ', ὦ κακαί,

γραῖαν πεσοῦσαν ; αἶρετ' εἰς ὀρθὸν δέμας. 465
 ΕΚ. ἑάτέ μ', οὔτοι φίλα τὰ μὴ φίλ', ὦ κόραι,
 κεῖσθαι πεσοῦσαν· πτωμάτων γὰρ ἄξια
 πάσχω τε καὶ πέπονθα κᾶτι πείσομαι.
 ὦ θεοί· κακοὺς μὲν ἀνακαλῶ τοὺς ξυμμάχους,
 ὅμως δ' ἔχει τι σχῆμα κικλήσκειν θεούς, 470
 ὅταν τις ἡμῶν δυστυχῇ λάβῃ τύχην.
 πρῶτον μὲν οὖν μοι τὰγάθ' ἐξᾶσαι φίλον,
 τοῖς γὰρ κακοῖσι πλείον' οἶκτον ἐμβαλῶ.
 ἦμεν τύραννοι κὰς τύραν' ἐγημάμην,
 κἂνταυθ' ἀριστεύοντ' ἐγεινάμην τέκνα, 475
 οὐκ ἀριθμὸν ἄλλως, ἀλλ' ὑπερτάτους Φρυγῶν,
 οὓς Τρῳᾶς οὐδ' Ἑλληνὶς οὐδὲ βάρβαρος
 γυνὴ τεκοῦσα κομπάσειεν ἄν ποτε,
 κακείνά τ' εἶδον δορὶ πεσόνθ' Ἑλληνικῶ, 479
 τρίχας τ' ἐτμήθην τάσδε πρὸς τύμβοις νεκρῶν,
 καὶ τὸν φυτουργὸν Πρίαμον οὐκ ἄλλων πάρα
 κλύουσ' ἔκλαυσα, τοῖσδε δ' εἶδον ὄμμασιν
 αὐτὴ κατασφαγέντ' ἐφ' ἐρκείῳ πυρᾷ,
 πόλιν θ' ἀλοῦσαν. ἄς δ' ἔθρεψα παρθένους
 εἰς ἀξίωμα νυμφίων ἐξαίρετον, 485
 ἄλλοισι θρέψας ἐκ χερῶν ἀφηρέθην,
 κοῦτ' ἐξ ἐκείνων ἐλπὶς ὥς ὀφθήσομαι,
 αὐτὴ τ' ἐκείνας οὐκέτ' ὄψομαί ποτε.
 τὸ λοίσθιον δὲ θριγκὸς ἀθλίων κακῶν,
 δούλη γυνὴ γραῦς Ἑλλάδ' εἰσαφίξομαι. 490
 ἃ δ' ἐσπὶ γῆρα τῶδ' ἀσυμφορώτατα,
 τούτοις με προσθήσουσιν, ἢ θυρῶν λάτριν
 κλῆδας φυλάσσειν, τὴν τεκοῦσαν Ἑκτορα,

ἢ σιτοποιεῖν κὰν πέδῳ κοίτας ἔχειν
 ῥύσοισι νώτοις βασιλικῶν ἐκ δεμνίων, 495
 τρυχηρὰ περὶ τρυχηρὸν εἰμένην χροῶ
 πέπλων λακίσματ', ἀδόκιμ' ὀλβίοις ἔχειν.
 οἱ ἄ γὰρ τάλαινα, διὰ γάμον μιᾶς ἓνα
 γυναικὸς οἶων ἔτυχον, ὧν τε τεύξομαι.
 ὦ τέκνον, ὦ ξύμβακχε Κασάνδρα θεοῖς, 500
 οἷαις ἔλυσας ξυμφοραῖς ἄγνευμα σόν.
 σὺ τ', ὦ τάλαινα, ποῦ ποτ' εἶ, Πολυξένη;
 ὥς οὔτε μ' ἄρσην οὔτε θήλεια σπορὰ
 πολλῶν γενομένων τὴν τάλαιναι ὠφελεῖ.
 τί δῆτά μ' ὀρθοῦτ'; ἐλπίδων ποίων ὕπο; 505
 ἄγετε τὸν ἄβρὸν δῆποτ' ἐν Τροίᾳ πόδα,
 νῦν δ' ὄντα δοῦλον, στιβάδα πρὸς χαμαιπετῇ
 πέτρυνά τε κρήδεμν', ὥς πεσοῦσ' ἀποφθαρῶ
 δακρύοις καταξανθείσα. τῶν δ' εὐδαιμόνων
 μηδένα νομίζετ' εὐτυχεῖν πρὶν ἂν θάνῃ. 510

ΧΟ. ἀμφί μοι Ἴλιον, ὦ 510
 Μοῦσα, καινῶν ὕμνων
 αἶσον ἐν δακρύοις
 ὥδ' ἀν' ἐπικήδειον
 νῦν γὰρ μέλος ἐς Τροίαν ἱακχήσω, 515
 τετραβάμονος ὥς ὑπ' ἀπήνας
 Ἀργείων ὀλόμαν τάλαινα δοριάλωτος,
 ὅτ' ἔλιπον ἵππον οὐράνια
 βρέμοντα, χρυσοφάλαρον ἔνοπλον ἐν πύλαις
 Ἀχαιοί· 520
 ἀνὰ δ' ἐβόασεν λεώς
 Τρωάδος ἀπὸ πέτρης σταθεῖς,

ἴτ', ὦ πεπανμένοι πόνων,
 τόδ' ἱερὸν ἀνάγετε ξόανον
 Ἰλιάδι διογενεῖ κόρα. 525
 τίς οὐκ ἔβα νεανίδων,
 τίς οὐ γεραιὸς ἐκ δόμων ;
 κεχαρμένοι δ' αἰοδαῖς
 δόλιον ἔσχον ἄταν. 530
 πᾶσα δὲ γέννα Φρυγῶν
 ἀντιστρ.
 πρὸς πύλας ὠρμάθη,
 πεύκα 'ν οὐρεῖα
 ξέστον λόχον Ἀργείων
 καὶ Δαρδανίας ἄταν θεᾷ δώσων 535
 χάριν ἄξυγος ἀμβροτοπώλου·
 κλωστοῦ δ' ἀμφιβόλοις λίνοισι, ναὸς ὥσπερ
 σκάφος κελαινὸν εἰς ἔδρανα
 λαῖνα δ'άπεδά τε φόνιι πατρὶδι Παλλάδος
 θέσαν θεᾶς.
 ἐπὶ δὲ πόνῳ καὶ χαρᾷ 540
 νύχιον ἐπὶ κνέφας παρῆν,
 Δίβυς τε λωτὸς ἐκτύπει
 Φρύγιά τε μέλεα, παρθένοι δ'
 ἀέριον ἀνὰ κρότον ποδῶν
 βοάν τ' ἔμελπον εὐφρον' ἐν
 δόμοις δὲ παμφαῆς σέλας
 πυρὸς μέλαιναν αἶγλαν
 ὧ — ἔδωκεν ὕπνῳ. 550
 ἐγὼ δὲ τὰν ὀρεστέραν
 ἐπ' ὁδοῦ.
 τότ' ἀμφὶ μέλαθρα παρθένον
 Διὸς κόραν ἐμελπόμαν

χοροῖσι' φοινία δ' ἀνὰ 555
 πτόλιν βοὰ κατείχε περ-
 γάμων ἔδρας· βρέφη δὲ φίλι-
 α περὶ πέπλους ἔβαλλε μα-
 τρὶ χεῖρας ἐπτοημένας·
 λόχου δ' ἐξέβαιν' Ἄρης, 560
 κόρας ἔργα Παλλάδος.
 σφαγαὶ δ' ἀμφιβώμοι
 Φρυγῶν, ἐν τε δεμνίοις
 καράτομος ἐρημία
 νεανιῶν στέφανον ἔφερεν 565
 Ἑλλάδι κουροτρόφῳ,
 Φρυγῶν δὲ πατρίδι πένθος.
 Ἐκάβη, λεύσσεις τήνδ' Ἀνδρομάχην
 ξενικοῖς ἐπ' ὄχοις πορθυεμένην ;
 παρὰ δ' εἰρεσία μαστῶν ἔπεται 570
 φίλος Ἀστυάναξ, Ἑκτορος ἱνις.
 ποῖ ποτ' ἀπήνης νότοισι φέρει,
 δύστηνε γύναι, πάρεδρος χαλκίοις
 Ἑκτορος ὅπλοις σκύλοις τε Φρυγῶν
 δοριθηράτοις,
 οἴσιν Ἀχιλλέως παῖς Φθιώτης 575
 στέψει ναοὺς ἀπὸ Τροίας ;

ΑΝΔΡΟΜΑΧΗ.

Ἀχαιοὶ δεσπότῃ μ' ἄγουσιν. στρ. α'.
 ΕΚ. ὦμοι. ΑΝ. τί παιᾶν' ἐμὸν στενάξεις
 ΕΚ. αἰαί. ΑΝ. τῶνδ' ἀλγέων
 ΕΚ. ὦ Ζεῦ. ΑΝ. καὶ ξυμφορᾶς ; 580

- ΕΚ. τέκεα— ΑΝ. πρίν ποτ' ἦμεν.
ΕΚ. βέβακ' ὄλβος, βέβακε Τροία ἀντιστρ. α'.
ΑΝ. τλάμων. ΕΚ. ἐμῶν τ' εὐγένεια παίδων.
ΑΝ. φεῦ φεῦ. ΕΚ. φεῦ δῆτ', ἐμᾶς τ'
ΑΝ. ὦμοι. ΕΚ. λαμπρὰ τύχα 585
ΑΝ. πόλεος ΕΚ. ἃ καπνοῦται.
ΑΝ. μόλοις, ὧ πόσις, μοι, στρ. β'.
ΕΚ. βοᾷς τὸν παρ' ἼΑιδᾶ 587
παῖδ' ἐμόν, ὧ μελέα. 587 a
ΑΝ. σᾶς δάμαρτος ἄλκαρ, 587 b
ΕΚ. σύ τοι, λυμ' Ἀχαιῶν, ἀντιστρ. β'.
τέκνων δῆποτ' ἀμῶν 588 a
πρεσβυγενὲς Πριάμω,
κοίμισαί μ' ἐς ἼΑιδου. 588 b
ΑΝ. οἶδε πόθοι μεγάλοι, σχέτλι' αἰ τάδε πάσχομεν
ἄλγη, στρ. γ'.
οἰχομένας πόλεως, ἐπὶ δ' ἄλγεσιν ἄλγεα κεῖται,
δυσφροσύναισι θεῶν· ὁ δὲ σὸς γόνος ἔκφυγεν
ἼΑιδαν. 592
ὃς λεχέων στυγερῶν χάριν ὤλεσε πέργαμα
Τροίας.
σώματα δ' αἱματόεντα θεᾷ παρὰ Παλλάδι
νεκρῶν
γυνψὶ φέρειν τέταται, ξυγὰ δ' ἤνυσε δούλια Τροία.
ἀντιστρ. γ'.
ΕΚ. ὦ πατρίς, ὦ μελέα, καταλειπομένην σε δακρύνω,
νῦν τέλος οἰκτρὸν ὀρέῃς, καὶ ἐμὸν δόμον, ἔνθ'
ἐλοχεύθην. 597
ὦ τέκν', ἐρημόπολις μάτῃ ἀπολείπεται ὑμῶν.

⊥ — — ⊥ — — οἶος ἰάλεμος, οἷά τε πένθη
 δάκρυνά τ' ἐκ δακρύων καταλείβεται ἀμετέροισι
 δώμασιν, οὐδ' ὁ θανὼν ἀδάκρυτ' ἐπιλάθεται
 ἀλγέων. 603

ΧΟ. ὥς ἡδὺ δάκρυα τοῖς κακῶς πεπραγόσι,
 θρήνων τ' ὀδυρμοί, μοῦσά θ', ἢ λύπας ἔχει. 605

ΑΝ. ὦ μῆτερ ἀνδρός, ὅς ποτ' Ἀργείων δορὶ
 πλείστους διώλεσ', Ἐκτορος, τάδ' εἰσορᾷς ;

ΕΚ. ὀρῶ τὰ τῶν θεῶν, ὥς τὰ μὲν πυργούσ' ἄνω
 τὸ μηδὲν ὄντα, τὰ δὲ δοκοῦντ' ἀπώλεσαν.

ΑΝ. ἀγόμεθα λεία ξὺν τέκνῳ, τὸ δ' εὐγενὲς 610
 ἐς δούλον ἦκει, μεταβολὰς τοιάσδ' ἔχον.

ΕΚ. τὸ τῆς ἀνάγκης δεινόν, ἄρτι κἀπ' ἐμοῦ
 βέβηκ' ἀποσπασθεῖσα Κασάνδρα βίᾱ.

ΑΝ. φεῦ φεῦ.
 ἄλλος τις Αἴας, ὥς ἔοικε, δεύτερος
 παιδὸς πέφηνε σῆς· νοσεῖς δὲ χᾶτερα. 615

ΕΚ. ὦν γ' οὔτε μέτρον οὔτ' ἀριθμὸς ἐστὶ μοι·
 κακῷ κακὸν γὰρ εἰς ἄμιλλαν ἔρχεται.

ΑΝ. τέθνηκέ σοι παῖς πρὸς τάφῳ Πολυξένη
 σφαγεῖς Ἀχιλλέως, δῶρον ἀψύχῳ νεκρῷ.

ΕΚ. οἱ γὼ τάλαινα. τοῦτ' ἐκεῖν' ὃ μοι πάλαι 620
 Ταλθύβιος αἰνιγμ' οὐ σαφῶς εἶπεν σαφές.

ΑΝ. εἰδὼν νιν αὐτὴ κάποβάσα τῶνδ' ὄχων
 ἔκρυψα πέπλοις κάπεκοψάμην νεκρόν.

ΕΚ. αἰαῖ, τέκνον, σῶν ἀνοσίῳν προσφαγμάτων.
 αἰαῖ μάλ' αὐθις, ὥς κακῶς διόλλυσαι. 625

ΑΝ. ὄλωλεν ὥς ὄλωλεν, ἀλλ' ὅμως ἐμοῦ
 ζώσης γ' ὄλωλεν εὐτυχεστέρῳ πότμῳ.

- ΕΚ. οὐ ταῦτόν, ὦ παῖ, τῷ βλέπειν τὸ κατθανεῖν·
τὸ μὲν γὰρ οὐδέν, τῷ δ' ἔνεισιν ἐλπίδες.
- ΑΝ. ὦ μήτερ, ὦ τεκούσα, κάλλιστον λόγον
ἄκουσον, ὥς σοι τέρψην ἐμβάλω φρενί. 630
τὸ μὴ γενέσθαι τῷ θανεῖν ἴσον λέγω,
τοῦ ξῆν δὲ λυπρῶς κρείσσον ἐστὶ κατθανεῖν.
ἀλγεί γάρ οὐδὲν τῶν κακῶν ἡσθημένος·
ὁ δ' εὐτυχίσας ἐς τὸ δυστυχὲς πεσὼν
ψυχὴν ἀλάττει τῆς παροιθ' εὐπραξίας. 635
κείνη δ' ὁμοίως ὥσπερ οὐκ ἰδοῦσα φῶς
τέθνηκε, κούδεν οἶδε τῶν αὐτῆς κακῶν.
ἐγὼ δὲ τοξεύσασα τῆς εὐδοξίας
λαχοῦσα πλείστον τῆς τύχης ἡμάρτανον.
ἂ γὰρ γυναιξὶ σῶφρον' ἔσθ' ἠύρημένα, 640
ταῦτ' ἐξεμόχθουν Ἑκτορος κατὰ στέγας.
πρῶτον μὲν, ἔνθα, κὰν προσῇ κὰν μὴ προσῇ
ψόγος γυναιξίν, αὐτὸ τοῦτ' ἐφέλκεται
κακῶς ἀκούειν, ἥτις οὐκ ἔνδον μένει,
τούτου παρείσα πόθον ἔμιμνον ἐν δόμοις, 645
εἴσω τε μελάθρων κομψὰ θηλειῶν ἔπη
οὐκ εἰσεφρούμην· τὸν δὲ νοῦν διδάσκαλον
οἴκοθεν ἔχουσα χρηστὸν ἐξήρκουν ἐμοί,
γλώσσης τε σιγὴν ὄμμα θ' ἥσυχον πόσει
παρεῖχον· ἥδη δ' ἀμέ χρῆν νικᾶν πόσιν, 650
κείνῳ τε νίκην ὦν μ' ἐχρῆν παριέναι.
καὶ τῶνδε κληδὼν ἐς στράτευμ' Ἀχαικὸν
ἐλθοῦς ἀπώλεσέν μ'· ἐπεὶ γὰρ ἠρέθην,
'Αχιλλέως με παῖς ἐβουλήθη λαβεῖν
δάμαρτα· δουλεύσω δ' ἐν αὐθεντῶν δόμοις, 655

- κεί μὲν παρώσας Ἑκτορος φίλον κῆρα
 πρὸς τὸν παρόντα πόσιν ἀναπτύξω φρένα,
 κακὴ φανῶμαι τῷ θανόντι· τόνδε δ' αὖ
 στέργους, ἑμυτῆς δεσπόταις μισήσομαι.
 καίτοι λέγουσιν ὥς μί' εὐφρόνη χαλᾷ 660
 τὸ δυσμενὲς γυναικὸς εἰς ἀνδρὸς λέχος·
 ἀπέπτυσ' αὐτήν, ἣτις ἄνδρα τὸν πάρος
 καινοῖσι λέκτροις ἀποβαλοῦσ' ἄλλον φιλεῖ.
 ἀλλ' οὐδὲ πῶλος ἣτις ἂν διαζυγῇ
 τῆς ξυντραφείσης ῥαδίως ἔλξει ζυγόν. 665
 καίτοι τὸ θηριῶδες ἄφθογγόν τ' ἔφυ
 ξυνέσει τ' ἄχρηστον τῇ φύσει τε λείπεται.
 σέ δ', ὦ φίλ' Ἑκτορ, εἶχον ἄνδρ' ἀρκούντά μοι
 ξυνέσει, γένει, πλούτῳ τε κἀνδρεία μέγαν·
 ἀκήρατον δέ μ' ἐκ πατρὸς λαβὼν δόμων 670
 πρῶτος τὸ παρθένειον ἐξεύξω λέχος.
 καὶ νῦν ὄλωλας μὲν σύ, ναυσθλοῦμαι δ' ἐγὼ
 πρὸς Ἑλλάδ' αἰχμάλωτος ἐς δούλον ζυγόν.
 ἂρ' οὐκ ἐλάσσω τῶν ἐμῶν ἡγεί κακῶν
 Πολυξένης ὄλεθρον, ἣν καταστένεις ; 675
 ἐμοὶ γὰρ οὐδ', ὃ πᾶσι λείπεται βροτοῖς,
 ξύνεστιν ἐλπίς, οὐδὲ κλέπτομαι φρένας
 πράξειν τι κεδνόν· ἥδ' οὐδ' ἐστὶ καὶ δοκεῖν.
- ΧΟ. ἐς ταὐτὸν ἤκεις ξυμφορᾶς· θρηνοῦσα δὲ
 τὸ σὸν διδάσκεις μ' ἔνθα πημάτων κυρῶ. 680
- ΕΚ. αὐτὴ μὲν οὕτω ναὸς εἰσέβην σκάφος,
 γραφῇ δ' ἰδοῦσα καὶ κλύουσ' ἐπίσταμαι.
 ναύταις γὰρ ἦν μὲν μέτριος ἢ χειμῶν φέρειν,
 προθυμίαν ἔχουσι σωθῆναι πόνων,

ὁ μὲν παρ' οἴαχ', ὁ δ' ἐπὶ λαΐφεσιν βεβώς, 685
 ὁ δ' ἄντλον εἶργων ναός· ἦν δ' ὑπερβάλη
 πολὺς ταραχθεὶς πόντος, ἐνδόντες τύχη
 παρείσαν αὐτοὺς κυμάτων ὁρομήμασιν.

οὕτω δὲ καγὼ πόλλ' ἔχουσα πήματα
 ἄφθογγός εἰμι καὶ παρείσ' ἐὼ στόμα· 690

νικᾷ γὰρ οὐκ θεῶν με δύστηνος κλύδων.
 ἀλλ', ὦ φίλη παῖ, τὰς μὲν Ἑκτορος τύχας
 ἔασον· οὐ γὰρ δάκρυά νιν σώσει τὰ σύ·
 τίμα δὲ τὸν παρόντα δεσπότην σέθεν,
 φίλον διδοῦσα δέλεαρ ἀνδρὶ σὼν τρόπων. 695

κἂν δρᾷς τάδ', ἐς τὸ κοινὸν εὐφρανεῖς φίλους,
 καὶ παῖδα τόνδε παιδὸς ἐκθρέψειας ἄν,
 Τροία μέγιστον ὠφέλημ' εἶναι ποτε,
 ἐξ οὗ γενόμενοι παῖδες ὕστερον πάλιν
 κατοικίσειαν, καὶ πόλις γένοιτ' ἔτι.

ἀλλ', ἐκ λόγου γὰρ ἄλλος ἐκβαίνει λόγος, 701
 τί' αὖ δέδορκα τόνδ' Ἀχαικὸν λάτριν
 στείχοντα, καινῶν ἄγγελον βουλευμάτων;

ΤΑ. Φρυγῶν ἀρίστου πρὶν ποθ' Ἑκτορος δάμαρ,
 μὴ με στυγῆσης· οὐχ ἐκὼν γὰρ ἀγγελῶ 705
 Δαναῶν τε κοινὰ Πελοπιδῶν τ' ἀγγέλματα.

ΑΝ. τί δ' ἔστιν; ὥς μοι φροιμίῳν ἄρχει κακῶν.

ΤΑ. ἔδοξε τόνδε παῖδα, πῶς εἶπω λόγον;

ΑΝ. μὼν οὐ τὸν αὐτὸν δεσπότην ἡμῖν ἔχειν;

ΤΑ. οὐδεὶς Ἀχαιῶν τοῦδε δεσπόσει ποτέ. 710

ΑΝ. ἀλλ' ἐνθάδ' αὐτὸν λείψανον Φρυγῶν λιπεῖν;

ΤΑ. οὐκ οἶδ' ὅπως σοι ῥαδίως εἶπω κακά.

ΑΝ. ἐπήνεσ' αἰδῶ, πλήν ἐὰν λέγῃς καλά.

- ΤΑ. κτενοῦσι σὸν παῖδ', ὥς πύθῃ κακὸν μέγα.
 ΑΝ. οἴμοι, γάμων τόδ' ὥς κλύω μείζον κακόν. 715
 ΤΑ. νικᾷ δ' Ὀδυσσεὺς ἐν Πανέλλησιν λέγων.
 ΑΝ. αἰαὶ μάλ', οὐ γὰρ μέτρια πάσχομεν κακά.
 ΤΑ. λέξας ἀρίστου παῖδα μὴ τρέφειν πατρός·
 ΑΝ. τοιαῦτα νικήσειε τῶν αὐτοῦ πέρι.
 ΤΑ. ῥίψαι δὲ πύργων δεῖν σφε Τρωικῶν ἄπο. 720
 ἀλλ' ὥς γενέσθω, καὶ σοφωτέρα φανεῖ,
 μήτ' ἀντέχου τοῦδ', εὐγενῶς δ' ἄλγει κακοῖς,
 μήτε σθένουσα μηδὲν ἰσχύειν δόκει.
 ἔχεις γὰρ ἀλκὴν οὐδαμῇ σκοπεῖν δὲ χρή·
 πόλις τ' ὄλωλε καὶ πόσις, κρατεῖ δὲ σύ, 725
 ἡμεῖς τε πρὸς γυναῖκα μάρνασθαι μίαν
 οἰοί τε· τούτων οὐνεκ' οὐ μάχης ἐρᾶν,
 οὐδ' αἰσχρὸν οὐδὲν οὐδ' ἐπίφθονόν σε δρᾶν,
 οὗτ' αὖ σ' Ἀχαιοῖς βούλομαι ῥίπτειν ἀράς.
 εἰ γάρ τι λέξεις ᾧ χολώσεται στρατός, 730
 οὗτ' ἂν ταφείῃ παῖς ὅδ' οὗτ' οἴκτου τύχοι.
 σιγῶσα δ' εὖ τε τὰς τύχας κεκτημένη
 τὸν τοῦδε νεκρὸν οὐκ ἄθαρπτον ἂν λίποις,
 αὐτὴ τ' Ἀχαιῶν πρηνεμεστέρων τύχοις.
 ΑΝ. ᾧ φίλτατ', ᾧ περισσὰ τιμηθεὶς τέκνον, 735
 θανεῖ πρὸς ἐχθρῶν, μητέρ' ἀθλίαν λιπών.
 ἡ τοῦ πατρός δέ σ' εὐγένει' ἀπώλεσεν,
 ἡ τοῖσιν ἄλλοις γίγνεται σωτηρία,
 τὸ δ' ἐσθλὸν οὐκ ἐς καιρὸν ἦλθε σοὶ πατρός.
 ᾧ λέκτρα τὰμὰ δυστυχῇ τε καὶ γάμοι, 740
 οἷς ἦλθον ἐς μέλαθρον Ἑκτορός ποτε,
 [οὐχ ὥς σφαγείον Δαναΐδαις τέξουσ' ἐμόν,

ἀλλ' ὥς τύραννον Ἀσιάδος πολυσπόρου.]
 ὦ παῖ, δακρύεις; αἰσθάνει κακῶν σέθεν;
 τί μου δέδραξαι χερσὶ κιντέχει πέπλων, 745
 νεοσσὸς ὥσεί πτέρυγας ἐσπίτνων ἐμάς;
 οὐκ εἶσιν Ἐκτωρ κλεινὸν ἀρπάσας δόρυ,
 γῆς ἐξανελθών, σοὶ φέρων σωτηρίαν,
 οὐ ξυγγένεια πατρός, οὐκ ἰσχυρὸς Φρυγῶν
 λυγρὸν δὲ πῆδημ' ἐς τράχηλον ὑψόθεν 750
 πεσὼν ἀνοίκτως πνεῦμ' ἀπορρήξεις σέθεν.
 ὦ νέον ὑπαγκάλισμα μητρὶ φίλτατον,
 ὦ χρωτὸς ἡδὺ πνεῦμα· διὰ κενῆς ἄρα
 ἐν σπαργάνοις σε μαστὸς ἐξέθρεψ' ὁδε,
 μάτην δ' ἐμόχθουν καὶ κατεξάνθην πόνοισι. 755
 νῦν, οὔ ποτ' αὔθις, μητέρ' ἀσπάζου σέθεν,
 πρόσπιτνε τὴν τεκούσαν, ἀμφὶ δ' ὠλένας
 ἔλισσ' ἐμοῖς νώτοισι καὶ στόμ' ἄρμοσον.
 ὦ βάρβαρ' ἐξευρόντες Ἕλληνες κακά,
 τί τόνδε παῖδα κτείνετ' οὐδὲν αἴτιον; 760
 ὦ Τυνδάρειον ἔρνος, οὔ ποτ' εἰ Διός,
 πολλῶν δὲ πατέρων φημί σ' ἐκπεφυκέναι,
 Ἀλάστορος μὲν πρῶτον, εἶτα δὲ Φθόονου,
 Φόνου τε Θανάτου θ', ὅσα τε γῇ τρέφει κακά.
 οὐ γάρ ποτ' αὐχῶ Ζηνά γ' ἐκφῦσαί σ' ἐγώ, 765
 πολλοῖσι κῆρα βαρβάροισι Ἕλλησὶ τε.
 ὅλοιο· καλλίστων γὰρ ὀμμάτων ἄπο
 αἰσχυρῶς τὰ κλεινὰ πεδί' ἀπώλεσας Φρυγῶν.
 ἀλλ' ἄγετε, φέρετε, ρίπτετ', εἰ ρίπτειν δοκεῖ·
 δαίνυσθε τοῦδε σάρκας. ἔκ τε γὰρ θεῶν 770
 διολλύμεσθα, παιδί τ' οὐ δυνάμεθ' ἄν

- θάνατον ἀρῆξαι. κρύπτειτ' ἄθλιον δέμας
καὶ ρίπτειτ' ἐς ναῦν. ἐπὶ καλὸν γὰρ ἔρχομαι
ὑμέναιον, ἀπολέσασα τοῦμαντῆς τέκνον.
- ΧΟ. τάλαινα Τροία, μυρίους ἀπώλεσας 775
μῖαs γυναικὸς καὶ λέχους στυγνοῦ χάριν.
- ΤΑ. ἄγε, παῖ, φίλιον πρόσπτυγμα μεθεῖς
μητρὸς μογεράs βαίνει πατρῶων
πύργων ἐπ' ἄκραs στεφάνας, ὅθι σοι
πνεῦμα μεθεῖναι ψῆφος ἐκράνθη. 780
λαμβάνειτ' αὐτόν. τὰ δὲ τοιάδε χρῆ
κηρυκεύειν, ὅστις ἄνοικτος
καὶ ἀναιδεΐα τῆs ἡμετέρας
γνώμηs μᾶλλον φίλος ἐστίν.
- ΕΚ. ὦ τέκνον, ὦ παῖ παιδὸς μογεροῦ, 785
συνλώμεθα σὴν ψυχὴν ἀδίκωs
μήτηρ καὶ γῶ. τί πάθω; τί σ' ἐγώ,
δύσμορε, δράσω; τάδε σοι δίδομεν
πλήγματα κρατὸς στέρνων τε κόπους·
τῶνδε γὰρ ἄρχομεν· σὶ γὰρ πόλεως, 790
οἵμοι δὲ σέθεν· τί γὰρ οὐκ ἔχομεν,
τίνος ἐνδέομεν μὴ οὐ πανσυδία
χωρεῖν ὀλέθρου διὰ παντός;
- στρ. α'.
- ΧΟ. μελισσοτρόφου Σαλαμῖνος ὦ βασιλεῦ Τελαμών,
νάσου περικύμονος οἰκήσας ἔδραν 795
τᾶs ἐπικεκλιμέναs ὄχθοιs ἱεροῖs, ἵν' ἐλάας
πρῶτον ἔδειξε κλάδον γλαυκᾶs Ἀθήνα,
οὐράνιον στέφανον λιπαραῖσί τε κόσμον Ἀθή-
ναιs,

ἔβας τῷ τοξοφόρῳ ξυναριστεύων ποτ' Ἀλκμή-
νας γόνῳ,

ἴλιον ἴλιον ἐκπέρσων πόλιν 805

ἀμετέραν τὸ πάροιθεν — — —

ἀντιστρ. α'.

ὅθ' Ἑλλάδος ἄγαγε πρῶτον ἄνθος ἀτυξόμενος
πώλων, Σιμόεντι δ' ἐπ' εὐρείτα πλάταν 809

ἔσχασε ποντοπόρον καὶ ναΐδετ' ἀνήλματο
πρυμνῶν,

καὶ χερὸς εὐστοχίαν ἐξεῖλε ναῶν, 811

Λαομέδοντι φόνον· κανόνων δὲ τυκίσματα
Φοίβου

πυρὸς φοίνικι πνοᾷ καθελὼν Τροίας ἐπόρθησεν
χθόνα,

οἷς δὲ δυοῖν πιτύλῳιν τείχῃ περὶ
Δαρδανίας φονία κατέλυσεν αἰχμᾶ.

στρ. β'.

μάταν ἄρ', ὧ χρυσέαις ἐν οἰνοχόαις ἀβρὰ
βαίνων, 820

Λαομεδόντιε παῖ,

Ζανὸς ἔχεις κυλίκων

πλήρωμα, καλλίσταν λατρείαν·

ἀ δέ σε γειναμένα πυρὶ δαίεται. 825

ἡῖόνες δ' ἄλλαι

ἰαχοῦσ'· οἶον δ' ὑπὲρ

οἰωνὸς τεκέων βοᾷ, 830

αἱ μὲν εὐνάτορας, αἱ δὲ παῖδας,

αἱ δὲ ματέρας γεραιάς.

τὰ δὲ σὰ δροσόεντα λουτρὰ

γυμνασίῳ τε δρόμοι
 βεβᾶσι· σὺ δὲ πρόσωπα νεαρὰ χάρισι παρὰ
 Διὸς θρόνοισ
 καλλιγάλανα τρέφεις· Πριάμοιο δὲ γαίαν
 Ἑλλὰς ὤλεσ' αἰχμὰ.

838

ἀντιστρ. β'.

Ἔρως Ἐρως, ὃς τὰ Δαρδάνεια μέλαθρά ποτ'
 ἦλθες

Οὐρανίδαισι μέλων,
 ὥς τότε μὲν μεγάλως
 Τροίαν ἐπύργωσας, θεοῖσιν
 κῆδος ἀναψάμενος. τὸ μὲν οὖν Διὸς

845

οὐκέτ' ὄνειδος ἐρῶ·

τὸ δὲ τᾶς λευκοπτέρου
 Ἀμέρας φίλιον βροτοῖς
 φέγγος ὀλοὸν ὀλοὸν εἶδε γαίας,
 εἶδε περγάμων ὄλεθρον,
 τεκνοποιὸν ἔχουσα τᾷδε
 γᾶ πόσιν ἐν θαλάμοις,
 ὃν ἀστέρων τέθριππος ἔλαβε χρύσεος ὄχος
 ἀναρπάσας,

850

855

ἐλπίδα γᾶ πατρίᾳ μεγάλην· τὰ θεῶν δὲ
 φίλτρα φρουῶδ' Ἀχαιῶν.

ΜΕΝΕΛΑΟΣ.

ὦ καλλιφεγγὲς ἡλίου σέλας τόδε,
 ἐν ᾧ δάμαρτα τὴν ἐμὴν χειρώσομαι
 Ἑλένην· ὁ γὰρ δὴ πολλὰ μοχθήσας ἐγὼ
 Μενέλαός εἰμι, καὶ στράτευμ' Ἀχαικόν.

860

ἦλθον δὲ Τροίαν οὐχ ὅσον δοκοῦσί με
 γυναικὸς οὐνεκ', ἀλλ' ἐπ' ἄνδρ' ὃς ἐξ ἐμῶν 865
 δόμων δάμαρτα ξεναπάτης ἐλήσατο.
 κεῖνος μὲν οὖν δέδωκε σὺν θεοῖς δίκην
 αὐτός τε καὶ γῇ δορὶ πεσοῦσ' Ἑλληνικῶ.
 ἦκω δὲ τὴν Λάκαιναν, οὐ γὰρ ἠδέως
 ὄνομα δάμαρτος ἢ ποτ' ἦν ἐμὴ λέγω, 870
 ἄξων· δόμοις γὰρ τοῖσδ' ἐν αἰχμαλωτικοῖς
 κατηρίθμηται Τρωάδων ἄλλων μέτα.
 οἷπερ γὰρ αὐτὴν ἐξεμόχθησαν δορί,
 κτανεῖν ἐμοί νιν ἔδοσαν, εἴτε μὴ κτανῶν
 θέλοιμ' ἄγεσθαι πάλιν ἐς Ἀργεῖαν χθόνα. 875
 ἐμοὶ δ' ἔδοξε τὸν μὲν ἐν Τροίᾳ μόνον
 Ἑλένης ἑάσαι, ναυπόρῳ δ' ἄγειν πλάτῃ
 Ἑλληνίδ' ἐς γῆν, κατ' ἐκεῖ δοῦναι κτανεῖν,
 ποινὰς ὅσων τεθνήσ' ἐν Ἰλῖφ φίλοι.
 ἀλλ' εἶα χωρεῖτ' ἐς δόμους, ὁπάονες, 880
 κομίζετ' αὐτήν, τῆς μαιφονωτάτης
 κόμης ἐπισπάσαντες· οὔριοι δ' ὅταν
 πνοαὶ μόλωσι, πέμψομέν νιν Ἑλλάδα.

ΕΚ. ὦ γῆς ὄχημα, καπὶ γῆς ἔχων ἔδραν,
 ὅστις ποτ' εἶ σύ, δυστόπαστος εἰδέναι, 885
 Ζεὺς, εἴτ' ἀνάγκη φύσεος εἴτε νοῦς βροτῶν,
 προσηυξάμην σε· πάντα γὰρ δι' ἀψόφου
 βαίνων κελεύθου κατὰ δίκην τὰ θνήτ' ἄγεις.

ΜΕ. τί δ' ἔστιν; εὐχὰς ὡς ἐκαίνισας θεῶν.

ΕΚ. αἰνῶ σε, Μενέλα', εἰ κτενεῖς δάμαρτα σὴν. 890
 ὁρῶν δὲ τήνδε φεῦγε, μή σ' ἔλη πόθῳ.
 αἰρεῖ γὰρ ἀνδρῶν ὄμματ', ἐξαιρεῖ πόλεις,

πίμπρησι δ' οἴκους· ὧδ' ἔχει κηλήματα.
ἐγὼ νιν οἶδα καὶ σὺ χοῖ πεπονθότες.

ΕΛΕΝΗ.

Μενέλαε, φροῖμιον μὲν ἄξιον φόβου 895
τόδ' ἐστίν· ἐν γὰρ χερσὶ προσπόλων σέθεν
βία πρὸ τῶνδε δωμάτων ἐκπέμπομαι.
ἀτὰρ σχεδὸν μὲν οἶδά σοι στυγουμενή,
ὅμως δ' ἐρέσθαι βούλομαι γινῶμαι τίνες
Ἑλλησι καὶ σοὶ τῆς ἐμῆς ψυχῆς πέρι. 900

ΜΕ. οὐκ εἰς ἀκριβὲς ἦλθες, ἀλλ' ἅπας στρατὸς
κτανεῖν ἐμοί σ' ἔδωκεν, ὄνπερ ἠδίκεις.

ΕΛ. ἔξεστιν οὖν πρὸς ταῦτ' ἀμείψασθαι λόγῳ,
ὡς οὐ δικαίως, ἣν θάνω, θανούμεθα ;

ΜΕ. οὐκ ἐς λόγους ἐλήλυθ', ἀλλὰ σε κτενῶν. 905

ΕΚ. ἄκουσον αὐτῆς, μὴ θάνῃ τοῦδ' ἐνδεής,
Μενέλαε, καὶ δὸς τοὺς ἐναντίους λόγους
ἡμῖν κατ' αὐτῆς· τῶν γὰρ ἐν Τροίᾳ κακῶν
οὐδὲν κάποισθα. συντεθεὶς δ' ὁ πᾶς λόγος
κτενεῖ νιν οὕτως ὥστε μηδαμῇ φυγεῖν. 910

ΜΕ. σχολῆς τὸ δῶρον· εἰ δὲ βούλεται λέγειν,
ἔξεστι. τῶν σῶν δ' οὐνεχ', ὡς μάθῃ, λόγων
δώσω τόδ' αὐτῇ, τῆσδε δ' οὐ δώσω χάριν.

ΕΛ. ἴσως με, κἂν εὖ κἂν κακῶς δόξω λέγειν,
οὐκ ἀνταμείψει, πολεμίαν ἡγούμενος. 915
ἐγὼ δ', ἃ σ' οἶμαι διὰ λόγων ἰόντ' ἐμοῦ
κατηγορήσιν, ἀντιθεῖσ' ἀμείψομαι
τοῖς σοῖσι τὰμὰ καὶ τὰ σ' αἰτιάματα.
πρῶτον μὲν ἀρχὰς ἔτεκεν ἥδε τῶν κακῶν

Πάριν τεκοῦσα· δεύτερον δ' ἀπώλεσε 920
 Τροίαν τε κᾶμ' ὁ πρέσβυς οὐ κτανὼν βρέφος,
 δαλοῦ πικρὸν μίμημ', Ἀλέξανδρόν ποτε.
 ἐνθένδε τὰπίλοιπ' ἄκουσον ὥς ἔχει·
 ἔκρινε τρισσὸν ξεῦγος ὃδε τρισσῶν θεῶν.
 καὶ Παλλάδος μὲν ἦν Ἀλεξάνδρῳ δόσις 925
 Φρυξὶ στρατηγούνθ' Ἑλλάδ' ἐξανιστάναι,
 "Ἡρα δ' ὑπέσχετ' Ἀσιάδ' Εὐρώπης θ' ὄρους
 τυραννίδ' ἔξειν, εἴ σφε κρίνειεν Πάρις,
 Κύπρις δὲ τοῦμὸν εἶδος ἐκπαγλουμένη
 δώσειν ὑπέσχετ', εἰ θεὰς ὑπερδράμοι 930
 κάλλει· τὸν ἔνθεν δ' ὥς ἔχει σκέψαι λόγον·
 νικᾷ Κύπρις θεάς, καὶ τοσόνδ' οὔμοι γάμοι
 ὤνησαν Ἑλλάδ', οὐ κρατεῖσθ' ἐκ βαρβάρων.
 οὔτ' ἐς δόρυ σταθέντες, οὐ τυραννίδι.
 ἂ δ' ἠτύχησεν Ἑλλάς, ὠλόμην ἐγὼ 935
 εὐμορφίᾳ πραθεῖσα, κῶνειδίξομαι
 ἐξ ὧν ἔχρῃν με στέφανον ἐπὶ κάρᾳ λαβεῖν.
 οὔπω με φήσεις αὐτὰ τὰν ποσὶν λέγειν,
 ὅπως ἀφώρμησ' ἐκ δόμων τῶν σῶν λάθρα.
 ἦλθ' οὐχὶ μικρὰν θεὸν ἔχων αὐτοῦ μέτα 940
 ὁ τῆσδ' ἀλάστωρ, εἴτ' Ἀλέξανδρον θέλεις
 ὀνόματι προσφωνεῖν νιν εἴτε καὶ Πάριν·
 ὄν, ὦ κάκιστε, σοῖσιν ἐν δόμοις λιπὼν
 Σπάρτης ἀπῆρας νηὶ Κρησίαν χθόνα.
 εἶεν.
 οὐ σ', ἀλλ' ἐμαντὴν τοῦπὶ τῷδ' ἐρήσομαι, 945
 τί δὴ φρονήσας' ἐκ δόμων ἅμ' ἐσπόμην
 ξένῳ, προδοῦσα πατρίδα καὶ δόμους ἐμούς;

- τὴν θεὸν κόλαζε καὶ Διὸς κρείστων γενεῷ,
 ὃς τῶν μὲν ἄλλων δαιμόνων ἔχει κράτος,
 κείνης δὲ δουλός ἐστι· συγγνώμη δ' ἐμοί. 950
 ἔνθεν δ' ἔχοις ἂν εἰς ἐμ' εὐπρεπῇ λόγον,
 ἐπεὶ θανὼν γῆς ἦλθ' Ἀλέξανδρος μυχούς,
 χρῆν μ', ἠνίκ' οὐκ ἦν θεοπόνητά μου λέχη,
 λιποῦσαν οἴκους ναῦς ἐπ' Ἀργείων μολεῖν.
 ἔσπευδον αὐτὸ τοῦτο· μάρτυρες δέ μοι 955
 πύργων πυλωροὶ καὶ πὸ τειχέων σκοποί,
 οἳ πολλάκις μ' ἐφηῦρον ἐξ ἐπάλξεων
 πλεκταῖσιν ἐς γῆν σῶμα κλέπτουσιν τόδε.
 βία δ' ὁ καινός μ' οὗτος ἀρπάσας πόσις
 Δηίφοβος ἄλοχον εἶχεν ἀκόντων Φρυγῶν. 960
 πῶς οὖν ἔτ' ἂν θνήσκοιμ' ἂν ἐνδίκως, πόσι,
 πρὸς σοῦ† δικαίως,† ἦν ὁ μὲν βία γαμεῖ,
 τὰ δ' οἴκοθεν κεῖν' ἀντὶ νικητηρίων
 πικρῶς ἐδούλευσ' ; εἰ δὲ τῶν θεῶν κρατεῖν
 βούλει, τὸ χρήζειν ἀμαθές ἐστὶ σοι τόδε. 965
- ΧΟ. βασίλει', ἄμυνον σοῖς τέκνοισι καὶ πάτρα,
 πειθὼ διαφθείρουσα τῆσδ', ἐπεὶ λέγει
 καλῶς, κακούργος οὐσα· δεινὸν οὖν τόδε.
- ΕΚ. ταῖς θεαῖσι πρῶτα σύμμαχος γενήσομαι,
 καὶ τήνδε δείξω μὴ λέγουσαν ἐνδίκᾳ. 970
 ἐγὼ γὰρ Ἦραν παρθένον τε Παλλὰδα
 οὐκ ἐς τοσοῦτον ἀμαθίας ἐλθεῖν δοκῶ
 ὥσθ' ἡ μὲν Ἀργος βαρβάρους ἀπημπόλα,
 Παλλὰς δ' Ἀθήνας Φρυγῇ δουλεύειν ποτέ,
 αἱ παιδιαῖσι καὶ χλιδῇ μορφῆς πέρι 975
 ἦλθον πρὸς Ἰδην. τοῦ γὰρ οὐνεκ' ἂν θεὰ

Ἡρα τοσοῦτον ἔσχ' ἔρωτα καλλονῆς;
 πότερον ἀμείνον' ὥς λάβοι Διὸς πόσιν,
 ἢ γάμον Ἀθήνα θεῶν τινος θηρωμένη,
 ἢ παρθεναίαν πατρός ἐξητήσατο, 980
 φεύγουσα λέκτρα; μάμαθεῖς ποίει θεὰς
 τὸ σὸν κακὸν κοσμοῦσα· μὴ οὐ πείσης σοφούς.
 Κύπριν δ' ἔλεξας, ταῦτα γὰρ γέλως πολὺς,
 ἐλθεῖν ἐμῷ ξὺν παιδὶ Μενέλεω δόμους.
 οὐκ ἂν μένουσ' ἂν ἡσυχός γ' ἐν οὐρανῷ 985
 αὐταῖς Ἀμύκλαις σ' ἤγαγεν πρὸς Ἴλιον
 ἦν οὐμὸς υἱὸς κάλλος ἐκπρεπέστατος,
 ὁ σὸς δ' ἰδὼν νιν νοῦς ἐποιήθη Κύπρις
 τὰ μῶρα γὰρ πάντ' ἐστὶν Ἀφροδίτῃ βροτοῖς,
 καὶ τοῦνομ' ὀρθῶς ἀφροσύνης ἄρχει θεὰς 990
 ὃν εἰσιδοῦσα βαρβάροις ἐσθήμασι
 χρυσῷ τε λαμπρὸν ἐξεμαργώθης φρένας.
 ἐν μὲν γὰρ Ἀργεὶ μίκρ' ἔχουσ' ἀνεστρέφον,
 Σπάρτης δ' ἀπαλλαχθεῖσα τὴν Φρυγῶν πόλιν
 χρυσῷ ρέουσιν ἤλπισας κατακλύσειν 995
 δαπάναισιν· οὐδ' ἦν ἱκανά σοι τὰ Μενέλεω
 μέλαθρα ταῖς σαῖς ἐγκαθυβρίξειν τρυφαῖς.
 εἶεν, βία γὰρ παῖδα φῆς σ' ἄγειν ἐμόν·
 τίς Σπαρτιατῶν ἦσθετ', ἢ ποῖαν βοήν
 ἀνωλόλυξας, Κάστορος νεανίου 1000
 τοῦ ξυζύγου τ' ἔτ' ὄντος οὐ κατ' ἄστρο πω;
 ἐπεὶ δὲ Τροίαν ἦλθες Ἀργεῖοί τέ σου
 κατ' ἶχνος, ἦν δὲ δοριπετὴς ἀγωνία,
 εἰ μὲν τὰ τοῦδε κρείσσον' ἀγγέλλοιτό σοι,
 Μενέλαον ἦνεις, παῖς ὅπως λυποῖτ' ἐμός, 1005

ἔχων ἔρωτος ἀνταγωνιστὴν μέγαν
 εἰ δ' εὐτυχοῖεν Τρῶες, οὐδὲν ἦν ὄδε·
 εἰς τὴν τύχην δ' ὀρώσα τοῦτ' ἥσκεις, ὅπως
 ἔποι' ἄμ' αὐτῇ, τὰρετῇ δ' οὐκ ἤθελες.
 κᾶπειτα πλεκταῖς σῶμα σὸν κλέπτειν λέγεις
 πύργων καθιεῖς, ὥς μένουσ' ἀκουσίως ; 1011
 ποῦ δῆτ' ἐλήφθης ἢ βρόχους ἀρτωμένη,
 ἢ φάσγανον θήγους, ἃ γενναία γυνὴ
 δράσειεν ἂν ποθοῦσα τὸν πάρος πόσιν ;
 καίτοι σ' ἐνουθέτουν γε πολλὰ πολλαῖς, 1015
 ὦ θύγατερ, ἔξελθ', οἱ δ' ἐμοὶ παῖδες γάμους
 ἄλλους γαμοῦσι, σέ δ' ἐπὶ ναῦς Ἀχαικὰς
 πέμψω ξυνεκκλέψασα, καὶ παῦσον μάχης
 Ἑλληνας ἡμᾶς τ'. ἀλλὰ σοὶ τόδ' ἦν πικρόν.
 ἐν τοῖς Ἀλεξάνδρου γὰρ ὕβριξες δόμοις, 1020
 καὶ προσκυνεῖσθαι βαρβάρων ἀνδρῶν ὑπο
 ἄρεστον ἦν σοι· καπὶ τοῖσδε σὸν δέμας
 ἐξῆλθες ἀσκήσασα, κᾶβλεψας πόσει
 τὸν αὐτὸν αἰθέρ', ὦ κατάπτυστον κάρα·
 ἦν χρῆν ταπεινὴν ἐν πέπλων ἐρειπίοις 1025
 φρίκη τρέμουσαν, κρᾶτ' ἀπεσκυθισμένην
 ἐλθεῖν, τὸ σῶφρον τῆς ἀναιδείας πλέον
 ἔχουσαν ἐπὶ τοῖς πρόσθεν ἡμαρτημένοις.
 Μενέλα', ἴν' εἰδῆς οἱ τελευτήσω λόγον,
 στεφάνωσον Ἑλλάδ', ἀξίως τήνδε κτανῶν 1030
 σαυτοῦ, νόμον δὲ τόνδε ταῖς ἄλλαισι θές
 γυναιξί, θνήσκειν ἥτις ἂν προδῶ πόσιν.
 ΧΟ. Μενέλαε, προγόνων ἀξίως δόμων τε σῶν
 τίσαι δάμαρτα, κἀφελοῦ πρὸς Ἑλλάδος

- ψόγον τὸ θηλύ τ', εὐγενὴς ἐχθροῖς φανείς. 1035
- ΜΕ. ἐμοὶ σὺ συμπέπτωκας ἐς ταῦτ' ὃν λόγου,
 ἐκουσίως τήνδ' ἐκ δόμων ἐλθεῖν ἐμὼν
 ξένας ἐς εὐνάς, χῆ Κύπρις κόμπου χάριν
 λόγοις ἐνεῖται. βαῖνε λευστήρων πέλας,
 πόνους τ' Ἀχαιῶν ἀπόδος ἐν μικρῷ μακροῦς
 θανούσ', ἵν' εἰδῆς μὴ καταισχύνειν ἐμέ. 1041
- ΕΛ. μὴ, πρὸς σε γονάτων, τὴν νόσον τὴν τῶν θεῶν
 προσθεῖς ἐμοὶ κτάνης με, συγγίγνωσκε δέ.
- ΕΚ. μὴδ' οὐς ἀπέκτειν' ἦδε συμμάχους προδῶς·
 ἐγὼ πρὸ κείνων καὶ τέκνων σε λίσσομαι, 1045
- ΜΕ. παῦσαι, γεραία· τῆσδε δ' οὐκ ἐφρόντισα.
 λέγω δὲ προσπόλοισι πρὸς πρύμνας νεῶν
 τήνδ' ἐκκομίζειν, ἔνθα ναυστολήσεται.
- ΕΚ. μὴ νυν νεῶς σοὶ ταῦτ' ὅν ἐσβήτω σκάφος.
- ΜΕ. τί δ' ἔστι; μεῖζον βρῖθος ἢ πάροιθ' ἔχει; 1050
- ΕΚ. οὐκ ἔστ' ἐραστής ὅστις οὐκ αἰὲ φιλεῖ.
- ΜΕ. ὅπως ἂν ἐκβῇ τῶν ἐρωμένων ὁ νοῦς.
 ἔσται δ' ἂ βούλει· ναῦν γὰρ οὐκ ἐσβήσεται
 εἰς ἥνπερ ἡμεῖς· καὶ γὰρ οὐ κακῶς λέγεις·
 ἐλθοῦσα δ' Ἄργος ὥσπερ ἀξία κακῶς 1055
 κακὴ θανεῖται καὶ γυναιξὶ σωφρονεῖν
 πάσαισι θήσει. ῥᾷδιον μὲν οὐ τόδ'·
 ὅμως δ' ὁ τῆσδ' ὄλεθρος ἐς φόβον βαλεῖ
 τὸ μῶρον αὐτῶν, κὰν ἔτ' ὦσ' ἐχθρίονες.
- ΧΟ. οὕτω δὴ τὸν ἐν Ἰλίῳ
 ναὸν καὶ θυόεντα βω-
 μὸν προῦδωκας Ἀχαιοῖς,
 ὦ Ζεῦ, καὶ πελάνων φλόγα,

στρ. α'.

1061

σμύρνης αἰθερίας τε κα-
 πνὸν καὶ Πέργαμον ἱράν, 1065
 Ἰδαία τ' Ἰδαῖα κισσοφόρα νάπη
 χιόιν κατάρντα ποταμία
 τέρμονά τε πρωτόβολον ἀλίῳ
 τὰν καταλαμπομέναν ζαθέαν θεράπναν. 1070
 φρουδαί σοι θυσαί χορῶν τ' ἀντιστρ. α'.
 εὔφαμοι κέλαδοι κατ' ὄρ-
 φναν τε παννυχίδες θεῶν,
 χρυσέων τε ξοάνων τύποι,
 Φρυγῶν τε ξάθεοι σελά- 1075
 ναι ξυνδώδεκα πλήθει.
 μέλει μέλει μοι τάδ' εἰ φρονεῖς, ἄναξ,
 οὐράνιον ἔδρανον ἐπιβεβῶς
 αἰθέρα τ', ἐμᾶς πόλεος ὀλομένης,
 ἂν πυρὸς αἰθομένα κατέλυσεν ὀρμά. 1080
 ᾧ φίλος ᾧ πόσι μοι, στρ. β'.
 σὺ μὲν φθίμενος ἀλαίνεις
 ἄθαπτος, ἄνυδρος, ἐμὲ δὲ πόντιον σκάφος 1085
 αἴσσον πτεροῖσι πορεύσει
 ἱππόβοτον Ἄργος, ἵνα τε τείχη
 λαῖνα Κυκλώπ' οὐράνια νέμονται.
 τέκνων δὲ πληῆθος ἐν πύλαις
 δάκρυσι κατὰορα στένει, βοᾷ βοᾷ, 1090
 μάτερ, ὦμοι, μόναν δὴ μ' Ἀχαιοὶ κομίζουσι
 σέθεν ἀπ' ὀμμάτων
 κυανέαν ἐπὶ ναῦν
 εἰναλίσαισι πλάταις 1095
 ἢ Σαλαμῶν' ἱεράν,

ἢ δίπορον κορυφὰν
 Ἴσθμιον, ἔνθα πύλας
 Πέλοπος ἔχουσιν ἔδραι.
 εἴθ' ἀκάτου Μενέλα ἀντιστρ. β'.
 μέσον πέλαγος ἰούσας, 1101
 δίπαλτον ἱερὸν ἀνὰ μέσον πλατᾶν πέσοι
 Αἰγαίου κεραυνοφαῆς πῦρ,
 Ἰλιόθεν ὅτε με πολυδάκρυτον
 Ἑλλάδι λάτρευμα γάθεν ἐξορίζει, 1105
 χρύσεια δ' ἔνοπτρα, παρθένων
 χάριτας, ἔχουσα τυγχάνει Διὸς κόρυ·
 μηδὲ γαῖαν ποτ' ἔλθοι Λάκαιναν πατρῶόν
 τε θάλαμον ἐστίας, 1110
 μηδὲ πόλιν Πιτάνας,
 χαλκόφυλόν τε θεάν,
 δύσγαμον αἰσχος ἐλὼν
 Ἑλλάδι τᾷ μεγάλῃ 1115
 καὶ Σιμοεντιάσιν
 μέλεα πάθεα ῥοαῖσιν.

ἰὼ ἰώ,
 καιναὶ καινῶν μεταβάλλουσai
 χθονὶ συντυχίαι. λεύσσετε Τρώων
 τόνδ' Ἀστυάνακτ' ἄλοχοι μέλεια 1120
 νεκρὸν ὃν πύργων δίσκημα πικρὸν
 Δαναοὶ κτείναντες ἔχουσιν.

ΤΑ. Ἐκάβη, νεὼς μὲν πίτυλος εἰς λελειμμένος
 λάφυρα τὰπιλοιπ' Ἀχιλλείου τόκου
 μέλλει πρὸς ἄκτας νανστολεῖν Φθιώτιδας 1125

αὐτος δ' ἀνῆκται Νεοπτόλεμος, καινὰς τινας
 Πηλέως ἀκούσας ξυμφοράς, ὥς νιν χθονὸς
 Ἕκτορος ἐκβέβληκεν ὁ Πελίου γόνος.
 οὐ θάσσον οὐνεκ' ἢ χάριν μονῆς ἔχων 1129
 φροῦδος, μετ' αὐτοῦ δ' Ἀνδρομάχη, πολλῶν ἐμοὶ
 δακρύων ἀγωγός, ἡνίκ' ἐξώρμα χθονὸς
 πάτραν τ' ἀναστένουσα καὶ τὸν Ἕκτορος
 τύμβον προσενέπουσα. καὶ σφ' ἠτήσατο
 θάψαι νεκρὸν τόνδ', ὃς πεσὼν ἐκ τειχέων
 ψυχὴν ἀφήκεν Ἕκτορος τοῦ σοῦ γόνος 1135
 φόβον τ' Ἀχαιῶν, χαλκόνωτον ἀσπίδα
 τήνδ', ἣν πατὴρ τοῦδ' ἀμφὶ πλευρ' ἐβάλλετο,
 μὴ νιν πορεῦσαι Πηλέως ἐφ' ἐστίαν,
 μηδ' ἐς τὸν αὐτὸν θάλαμον, οὐ νυμφεύσεται
 μήτηρ νεκροῦ τοῦδ' Ἀνδρομάχη, λύπας ὀρᾶν,
 ἀλλ' ἀντὶ κέδρου περιβόλων τε λαΐνων 1141
 ἐν τῇδε θάψαι παῖδα· σὰς δ' εἰς ὠλένας
 δοῦναι, πέπλοισιν ὥς περιστείλῃς νεκρὸν
 στεφάνοις θ', ὅση σοι δύναμις, ὥς ἔχει τὰ σα,
 ἐπεὶ βέβηκε καὶ τὸ δεσπότητος τάχος 1145
 ἀφείλετ' αὐτὴν παῖδα μὴ δοῦναι τάφῳ.
 ἡμεῖς μὲν οὖν, ὅταν σὺ κοσμήσῃς νέκυν,
 γῆν τῷδ' ἐπαμπισχόντες ἀρουῦμεν δόρυ
 σὺ δ' ὥς τάχιστα πρᾶσσε τὰπεσταλμένα.
 ἐνὸς μὲν οὖν μόχθου σ' ἀπαλλάξας ἔχω 1150
 Σκαμανδρίους γὰρ τάσδε διαπερῶν ροῦς
 ἔλουσα νεκρὸν κατένιψα τραύματα.
 ἀλλ' εἰμ' ὀρυκτὸν τῷδ' ἀναρρήξων τάφον,
 ὥς ξύντομ' ἡμῖν τὰπ' ἐμοῦ τε καὶ τοῦ σοῦ

εἰς ἐν ξυνηλθόντ' οἴκαδ' ὁρμήσῃ πλάτῃν. 1155
 ΕΚ. θέσθ' ἀμφίτορνον ἀσπίδ' Ἑκτορος πῆδω,
 λυπρὸν θέαμα κοῦ φίλον λεύσσειν ἐμοί.
 ὦ μείζον' ὄγκον δορὸς ἔχοντες ἢ φρενῶν,
 τί τόνδ', Ἀχαιοί, παῖδα δείσαντες φόνον
 καινὸν διειργάσασθε; μὴ Τροίαν ποτὲ 1160
 πεσοῦσαν ὀρθώσειεν; οὐδὲν ἦτ' ἄρα,
 ὅθ' Ἑκτορος μὲν εὐτυχοῦντος ἐς δόρυ
 διωλλύμεσθα μυρίου τ' ἄλλης χερός,
 πόλεως δ' ἀλούσης καὶ Φρυγῶν ἐφθαρμένων
 βρέφος τοσόνδ' ἐδείσατ'. οὐκ αἰνῶ φόβον, 1165
 ὅστις φοβεῖται μὴ διεξελθὼν λόγῳ.
 ὦ φίλταθ', ὥς σοι θάνατος ἦλθε δυστυχῆς.
 εἰ μὲν γὰρ ἔθανες πρὸ πόλεως, ἥβης τυχῶν
 γάμων τε καὶ τῆς ἰσοθέου τυραννίδος,
 μακάριος ἦσθ' ἄν, εἴ τι τῶνδε μακάριον. 1170
 νῦν δ' αὖτ' ἰδὼν μὲν γνούς τε σῇ ψυχῇ, τέκνον,
 οὐκ οἶσθ', ἐχρήσω δ' οὐδὲν ἐν δόμοις ἔχων.
 δύστηνε, κρατὸς ὥς σ' ἔκειρεν ἀθλίως
 τείχη πατρῶα, Λοξίου πυργώματα,
 ὃν πόλλ' ἐκήπευσ' ἢ τεκοῦσα βόστροχον 1175
 φιλήμασιν τ' ἔδωκεν, ἔνθεν ἐκγελῶ
 ὁστέων ραγέντων φόνος, ἵν' αἰσχυρὰ μὴ λέγω.
 ὦ χεῖρες, ὥς εἰκὸς μὲν ἠδείας πατρὸς
 κέκτησθ', ἐν ἄρθροισι δ' ἔκλυτοι πρόκεισθε νῦν.
 ὦ πολλὰ κόμπους ἐκβαλὼν φίλον στόμα, 1180
 ὀλῳας, ἐψεύσω μ', ὅτ' ἐσπίπτων λέχος,
 ὦ μήτερ, ἠΐδ' αἶψα, ἢ πολὺν σοι βοστρούχων
 πλόκαμον κερῶμαι, πρὸς τάφον θ' ὀμηλίκων

κώμους ἐπάξω, φίλα διδούς προσφθέγματα.
 σὺ δ' οὐκ ἔμ', ἀλλ' ἐγὼ σέ τὸν νεώτερον, 1185
 γραῦς, ἄπολις, ἄτεκνος, ἄθλιον θάπτω νεκρόν.
 οἴμοι, τὰ πόλλ' ἀσπάσμαθ', αἶ τ' ἐμαὶ τροφαί,
 αὔπνοί τε κλῖναι, φροῦδά μοι. τί καί ποτε
 γράψειεν ἄν σε μουσοποιὸς ἐν τάφῳ;
 τὸν παῖδα τόνδ' ἔκτειναν Ἀργεῖοί ποτε 1190
 δείσαντες; αἰσχρὸν τοῦπίγραμμά γ' Ἑλ-
 λάδι.

ἀλλ' οὖν πατρώων οὐ λαχὼν ἔξεις ὅμως
 ἐν ᾗ ταφήσει χαλκόνωτον ἰτέαν.
 ᾧ καλλίπηχυν Ἑκτορος βραχίονα
 σώξουσ', ἄριστον φύλακ' ἀπώλεσας σέθεν. 1195
 ὡς ἡδὺς ἐν πόρπακι σῶ κείται τύπος,
 ἵτυός τ' ἐν εὐτόρνοισι περιδρόμοις ἰδρώς,
 ὃν ἐκ μετώπου πολλάκις πόνους ἔχων
 ἔσταξεν Ἑκτωρ, προστιθεὶς γενειάδι.
 φέρετε, κομίζετ' ἀθλίῳ κόσμον νεκρῷ 1200
 ἐκ τῶν παρόντων· οὐ γὰρ ἐς κάλλος τύχας
 δαίμων δίδωσιν· ὧν δ' ἔχω, λήψει τάδε.
 θνητῶν δὲ μῶρος ὅστις εὖ πράσσειν δοκῶν
 βέβαια χαίρει· τοῖς τρόποις γὰρ αἱ τύχαι
 ἔμπληκτος ὡς ἄνθρωπος ἄλλοτ' ἄλλοσε 1205
 πηδῶσι, κούδεις αὐτὸς εὐτυχεῖ ποτε.

ΧΟ. καὶ μὴν πρὸ χειρῶν αἶδε σοι σκυλευμάτων
 Φρυγίων φέρουσι κόσμον ἐξάπτειν νεκρῷ.

ΕΚ. ᾧ τέκνον, οὐχ ἵπποισι νικήσαντά σε
 οὐδ' ἡλικας τόξοισιν, οὐς Φρύγες νόμους 1210
 τιμῶσιν, οὐκ ἐς πλησμονὰς θηρώμενοι,

μήτηρ πατρός σοι προστίθης' ἀγάλματα
 τῶν σῶν ποτ' ὄντων, νῦν δέ σ' ἡ θεοστυγῆς
 ἀφείλεθ' Ἑλένη, πρὸς δὲ καὶ ψυχὴν σέθεν
 ἔκτεινε, καὶ πάντ' οἶκον ἐξαπώλεσεν. 1215

ΧΟ. εἴ, φρενῶν
 ἔθιγες ἔθιγες, ὦ μέγας ἐμοί ποτ' ὦν ἀνάκτωρ
 πόλεως.

ΕΚ. ἂ δ' ἐν γάμοις ἐχρῆν σε προσθέσθαι χροῖ,
 Ἀσιατίδων γήμαντα τὴν ὑπερτάτην,
 Φρύγια πέπλων ἀγάλματ' ἐξάπτω χροός. 1220
 σύ τ', ὦ ποτ' οὔσα καλλίνικε μυρίων
 μήτερ τροπαίων, Ἔκτορος φίλον σάκος,
 στεφανοῦ· θανεῖ γὰρ οὐ θανούσα σὺν νεκρῷ,
 ἐπεὶ σὲ πολλῶ μᾶλλον ἢ τὰ τοῦ σοφοῦ
 κακοῦ τ' Ὀδυσσέως ἄξιον τιμᾶν ὅπλα. 1225

ΧΟ. αἰαῖ, πικρὸν
 ὄδυρμα γαῖά σ', ὦ τέκνον, δέξεται.
 στέναξε, μάτερ, ΕΚ. αἰαῖ.

ΧΟ. νεκρῶν ἱακχον. ΕΚ. οἶμοι. 1229

ΧΟ. οἶμοι δῆτα σῶν ἀλάστων κακῶν.

ΕΚ. τελαμῶσιν ἔλκη τὰ μὲν ἐγώ σ' ἰάσομαι
 τλήμων ἱατρὸς ὄνομ' ἔχουσα, τάργα δ' οὔ·
 τὰ δ' ἐν νεκροῖσι φροντιεῖ πατὴρ σέθεν.

ΧΟ. ἄρασ' ἄρασσε κρᾶτα 1235
 πιτύλους διδοῦσα χειρός.

ΕΚ. ὦμοι μοι
 ὦ φίλταται γυναῖκες.

ΧΟ. — — σασ' ἔνεπε τίνα θροεῖς αὐδάν.

ΕΚ. οὐκ ἦν ἄρ' ἐν θεοῖσι πλὴν ἐμοὶ πόνοι 1240

Τροία τε πόλεων ἔκκριτον μισομένη,
μάτην δ' ἐβουθυτοῦμεν. εἰ δ' ἡμᾶς θεὸς
— — — περιβαλὼν κάτω χθονός,
ἀφανεῖς ἂν ὄντες οὐκ ἂν ὑμνηθεῖμεν ἂν
μούσαις, αἰοιδὰς δόντες ὑστέροις βροτῶν. 1245
χωρεῖτε, θάπτετ' ἀθλίῳ τύμβῳ νεκρόν·
ἔχει γὰρ οἶα δεῖ γε νερτέρων στέφη.
δοκῶ δὲ τοῖς θανούσι διαφέρειν βραχύ,
εἰ πλουσίῳ τις τεύξεται κτερισμάτων.
κενὸν δὲ γαύρωμ' ἐστὶ τῶν ζώντων τόδε. 1250

ΧΟ. ἰὼ ἰὼ·

μελέα μήτηρ, ἥ τὰς μεγάλας
ἐλπίδας ἐν σοὶ κατέκναψε βίου.
μέγα δ' ὀλβισθεὶς ὡς ἐκ πατέρων
ἀγαθῶν ἐγένου
δεινῷ θανάτῳ διόλωλας. 1255

ΕΚ. ἔα ἔα·

τίνας Ἰλιάσιν ταῖσδ' ἐν κορυφαῖς
λεύσσω φλόγέας δαλοῖσι χέρας
διερέσσοντας. μέλλει Τροία
καινόν τι κακὸν προσέσσεσθαι.

ΤΑ. αὐδῶ λοχαγοῖς, οἳ τέταχθ' ἐμπιμπράναι 1260

Πριάμου τόδ' ἄστρῳ, μηκέτ' ἀργοῦσαν φλόγα
ἐν χερσὶ σώξειν, ἀλλὰ πῦρ ἐνιέναι,
ὡς ἂν κατασκάψαντες Ἰλίου πόλιν
στελλώμεθ' οἴκαδ' ἄσμενοι Τροίας ἄπο.
ὑμεῖς δ', ἵν' αὐτὸς λόγος ἔχῃ μορφὰς δύο, 1265
χωρεῖτε, Τρώων παῖδες, ὀρθίαν ὅταν
σάλπιγγος ἡχῶ δῶσιν ἀρχηγοὶ στρατοῦ,

πρὸς ναῦς Ἀχαιῶν, ὥς ἀποστέλλησθε γῆς.
 σύ τ', ὦ γεραιὰ δυστυχεστάτη γύναι,
 ἔπου. μεθήκουσιν σ' Ὀδυσσέως πάρα 1270
 οἶδ', ὦ σε δούλην κλῆρος ἐκπέμπει χθονός.

ΕΚ. οἶ γὼ τάλαινα· τοῦτο δὴ τὸ λοίσθιον
 καὶ τέρμα πάντων τῶν ἐμῶν ἤδη κακῶν·
 ἔξειμι πατρίδος, πόλις ὑφάπτεται πυρί.
 ἀλλ', ὦ γεραιὲ πούς, ἐπίσπυσον μόλις, 1275
 ὥς ἀσπάσσωμαι τὴν ταλαίπωρον πόλιν.
 ὦ μεγάλη δῆποτ' ἐμπνέουσ' ἐν βαρβάροις
 Τροία, τὸ κλεινὸν ὄνομ' ἀφαιρήσει τάχα.
 πιμπρᾶσί σ', ἡμᾶς δ' ἐξάγουσ' ἤδη χθονὸς
 δούλας· ἰὼ θεοί. καὶ τί τοὺς θεοὺς καλῶ ; 1280
 καὶ πρὶν γὰρ οὐκ ἤκουσαν ἀνακαλούμενοι.
 φέρ' ἐς πυρὰν δράμωμεν, ὥς κάλλιστά μοι
 ξὺν τῇδε πατρίδι κατθανεῖν πυρουμένη.

ΤΑ. ἐνθουσιᾶς, δύστηνε, τοῖς στυγερῇς κακοῖς·
 ἀλλ' ἄγετε, μὴ φείδεσθ'· Ὀδυσσέως δὲ χρὴ 1285
 ἐς χεῖρα δοῦναι τήνδε καὶ πέμπειν γέρας.

ΕΚ. ὁτοτοτοτοτοτοτοῖ. στρ. α'.

— — — — —

Κρόνιε, πρυτάνι Φρύγιε, γενέτα πάτερ,
 ἀνάξια τᾶς 1290

Δαρδάνου γονᾶς τὰδ' οἶα
 πάσχομεν δέδορκας ;

ΧΟ. δέδορκεν, ἃ δὲ μεγαλόπολις
 ἄπολις ὄλωλεν οὐδ' ἔτ' ἔστι Τροία.

ΕΚ. ὁτοτοτοτοτοτοτοῖ. ἀντιστρ. α'.
 λέλαμπεν Ἰλῖος, 1295

περγάμων τε πυρὶ καταίθεται τέραμνα καὶ
πόλις

ἄκρα τε τειχέων.

μαλερὺ μέλαθρα πυρὶ κατάδρομα

δαΐφ τε λόγχα.

ΧΟ. πτέρυγι δὲ καπνὸς ὥς τις οὐ-
ράνια πεσοῦσα δορὶ καταφθίνει γὰ. 1301

ΕΚ. ἰὼ γὰ τρώφιμε τῶν ἐμῶν τέκνων στρ. β'.

ΧΟ. εἴη.

ΕΚ. ᾧ τέκνα, κλύετε, μάθετε ματρὸς αὐδάν.

ΧΟ. ἰαλέμφ τοὺς θανόντας ἀπύεις.

ΕΚ. γεραῖα γ' ἐς πέδον τιθεῖσα μέλε' ἐμὰ 1305
καὶ χερσὶ γαίαν κτυποῦσα δισσαῖς.

ΧΟ. διάδοχά σοι γόνυ τίθημι γαία
τοὺς ἐμοὺς καλοῦσα νέρθεν
ἀθλίους ἀκοίτας.

ΕΚ. ἀγόμεθα, φερόμεθ' ΧΟ. ἄλγος ἄλγος βοᾷς.

ΕΚ. δούλειον ὑπὸ μέλαθρον ἐκ πάτρας ἐμᾶς.
ἰώ.

Πρίαμε Πρίαμε, σὺ μὲν ὀλόμενος ἄταφος ἄφιλος
ἄτας ἐμᾶς αἴστος εἶ.

ΧΟ. μέλας γὰρ ὅσσε κατεκάλυψε
θάνατος ὅσιον ἀνοσίαις σφαγαῖσιν. 1315

ΕΚ. ἰὼ θεῶν μέλαθρα καὶ πόλις φίλα. ἀντιστρ. β'.

ΧΟ. εἴη.

ΕΚ. τὰν φόνιον ἔχετε φλόγα δορός τε λόγχαν.

ΚΟ. τάχ' ἐς φίλαν γὰν πεσεῖσθ' ἀνώνυμοι.

ΕΚ. κόνις δ' ἴσα καπνῷ πτέρυγι πρὸς αἰθέρα 1320
αἴστον οἴκων ἐμῶν με θήσει.

ΧΟ. ὄνομα δὲ γὰρ ἀφανὲς εἶσιν· ἄλλα δ'
 ἄλλο φρούδον, οὐδ' ἔτ' ἔστιν
 ἀτάλαινα Τροία.

ΕΚ. ἐμάθετ', ἐκλύετε ; ΧΟ. Περγάμων γε κτύπον.

ΕΚ. ἔνοσις ἅπασαν ἔνοσις ἐπικλύσει πόλιν. 1326
 ἰώ.

τρομερὰ τρομερὰ μέλεα φέρετ' ἐμὸν ἵχνος·
 ἴτ' ἐπὶ

δούλειον ἀμέραν βίου. 1330

ΧΟ. ἰὼ τάλαινα πόλιν· ὅμως δὲ
 πρόφερε πόδα σὸν ἐπὶ πλάτας Ἀχαιῶν.

NOTES.

3. **ἐξελίσσουσιν.** This word properly means *to unroll*, as in *Hipp.* 864; so also ἐξ. λόγον, 'unfold a tale,' in *Ion* 397. But ἐξελίσσειν often has the same meaning as ἐλίσσειν, 'to cause to revolve, roll, whirl'; the prep. merely indicating a more complicated evolution, as in *H. F.* 977, ἐξελίσσων παῖδα κίονος κύκλῳ, where the child is described as being chased round and round the στῦλος ποδῆρης, or pillar which supported the roof of the house. Xenophon uses ἐξελίσσειν τὴν φάλαγγα in the sense 'to deploy'; cp. Lat. *explicare*. Hesychius has ἐξελίσσουσι, κινούσι, probably referring to this passage. We might translate 'weave of their beauteous paces mazy circles'; cp. Tennyson, *Vivien*, "a charm Of woven paces and of waving hands."

4. ἀμφι ... περίξ, a common pleonasm, so κύκλῳ περίξ, ἀμφι περί.

6. **κανόσιν** = **στάθμη**, as often used by Homer in the phrase ἐπὶ στάθμην ἵθυνεν. Though κανὼν and στάθμη are both enumerated in a list of carpenters' stock in trade in *Plat. Phil.* 56 B, yet they cannot be said to be expressly distinguished, as στάθμη, 'chalked line,' and κανὼν, 'rule' (as L. and S. say, *s.v.* στάθμη). On the contrary, the κανὼν, as well as the στάθμη was 'a red chalked line' (*rubrica* rather than *amussis*), as we see from *H. F.* 945, φοῖνικι κανόνι ... ἡρμοσμένα. So the schol. on ἐπὶ στάθμην ἵθυνε has στάθμην, κανόνα, ὑπομεμλτωμένον σχοινίον: and Lucian, *Icaromenipp.* 14 has ἐπεὶ καὶ τοὺς τέκτονας πολλάκις ἐωρακέναι μοι δοκῶ θατέρῳ τῶν ὀφθαλμῶν ἄμεινον πρὸς τοὺς κανόνας ἀπενθύνοντας τὰ ξύλα, with which cp. *Pers.* i. 66, "oculo *rubricam* dirigat uno." From this usage of getting a straight direction by dropping a ruddled line comes the proverb found in *Plat. Charm.* 154 B, ἀτεχνῶς λευκὴ στάθμη εἰμὶ πρὸς τοὺς καλοὺς, 'I have absolutely no power of measuring,' i.e. 'I am

as useless as would be a *στάθμη* without *μίλος* on it.' So Soph. Frag. 306:

τοῖς μὲν λόγοις τοῖς σοῖσιν οὐ τεκμαίρομαι,
οὐ μάλλον ἢ λευκῷ λίθῳ λευκὴ στάθμη.

7. *εὐνοια*. Constr. *εὐνοια* Φρυγῶν πόλει, 'good-will to Troy,' *ἀπέστη* cannot be taken with πόλει, as it would require to be followed by a genitive: *εὐνοιά*, else the final *a* could not be elided; yet we have *ἀνοιά* in *Andr.* 520.

9. *Παρνάσιος* = *Φωκεύς*.

12. *ὀλέθριον βάρος*:

"Fashioned the horse whose womb was fraught with arms,
And sent within your town its ruin-load."—W.

14. *δούρειος*. This word is here used in a different sense from *ἵππος δουράτεος* in the *Odyssey*, and "*durateus ecus*," Lucr. i. 477; the latter words mean 'wooden,' but here, as is plain from the context, *δούρειος* is not 'wooden,' but = *ἐγκύμῳ* *τευχέων*, *fetus armis*. Cp. Val. Flac. ii. 573, "*duria nox*."

16. *φονῷ καταρρεῖ*, 'with blood are dripping.' This is perhaps a more probable rendering than 'are ruining' mid the slaughter,' though the latter would be a better expression and would involve the far more normal use of *καταρρεῖ*: but the slaughter was over, and the ruin was consummated.

κρηπίδων. *κρηπίς*, Lat. *crēpīdo*, is the *basis* or *pedestal* of a building, especially of a temple or altar, as here. Hence, below 215, the plains of Thessaly are called 'the lovely *pedestal* (*κρηπίδα*) of Olympus.'

23. *νικῶμαι*. Verbs which imply the idea of a comparison take the genitive; hence *e.g.* *νικᾶσθαι*, *λείπεσθαι*, *περιγίγνεσθαι*, *διαφέρειν τινος*: cp. *ἐκαλλιστεῦετο πασῶν γυναικῶν*, *Hipp.* 1009, 'was most beautiful (as compared with) all women'; *ὑστέρησε τῆς μάχης*, *Xen. An.* i. 7. 12, 'was after as regards the battle,' *i.e.* 'was late for the battle.'

26. *ἐρημία*. This word often means 'depopulation,' 'desolation,' sometimes 'unprotectedness'; both are included in Milton's 'ruin bare'; see below, 97, 565, and Frag. 825:

αἱ γὰρ πόλεις εἰς' ἀνδρες, οὐκ ἐρημία.

27. *νοσεῖ*, 'ill fare the gods without their wonted honours.' Eur. nearly always uses *νοσεῖν* in a metaphorical sense. For *θέλει* = *φιλεῖ* = *solet*, cp. *Thuc.* ii. 89, *ἡσσημένων δ' ἀνδρῶν οὐκ ἐθέλουσιν αἱ γινώμαι ... ὁμοῖαι εἶναι*. This verb is also often used to express a future event, like our *will* or *shall* as the sign of the future, as *ταῦτ' ὃν τάναντία ποιεῖν ἢ πάσχειν ... οὐκ ἐβελήσει*, *Plat. Rep.* 436 B. The gods of a de-

sented city were supposed to leave it, as no longer receiving sacrifices; Aesch. *Sept.* 207, θεοὺς | τοὺς τῆς ἀλούσης πόλεως ἐκλείπειν λόγος.

29. βοᾶ, 're-echoes,' as in P. 265, ἥϊόνες βοῶσι. So βοῶσθαι in *Hel.* 1434.

31. Θησεῖδαι. Acamas and Demophon.

32. ἀκληροί. Not 'unallotted' (as L. and S.), for we see *inf.* 249, that they were already allotted; but 'unballoted for,' as having been set aside each as the γέρας ἐξαίρετον of some leading Greek chieftain. Matthiae quotes from a grammarian in Becker's *Anecdota*, ἀκληροί ἔξω τοῦ κεκληρῶσθαι, Εὐριπίδης, a gloss which probably refers to this passage. The usual meaning is 'without lot,' 'destitute,' or (with gen.) 'without share of,' 'destitute of.'

33. ἐξηρημέναι, 'reserved as a γέρας ἐξαίρετον.'

37. πάρεσιν. For the unnatural position of this word, cp. note on *Bacch.* 860, where I have quoted instances of the figure called *hyperbaton* in Eur.

40. λάθρα. Hec. did not yet know of the sacrifice of Polyxena; see 260 ff. Many edd. prefer οἰκτρά of P to λάθρα of V. The latter is the much less likely word to have been introduced by conjecture, and is probably right. The use of the word absolutely in the sense of 'without her knowledge' is very unusual. The change of ῆ to ῆς in the foregoing verse would obviate this objection, but is not absolutely necessary.

42. μεθήκ', 'permitted to remain a virgin,' 'spared her maidenhood.' So *inf.* 253, ᾧ γέρας ἔδωκ' ἄλεκτρον ζῶαν. Cp. ἐλευθέραν μεθέντες, *Hec.* 550; and μεθήμ' Ἑρμῖονην ἀπὸ σφαγῆς, *Or.* *sub fin.*

δρομάδα, 'frantic,' 'frenzied'; the Fumenides are called δρομάδες in *Or.* 837, (cp. φοιτὰς νόσος), and λύσσα is called ἐλαφρά in *Bacch.* 851.

44. σκότιον, 'as a concubine'; cp. 252, and Z. 24; the word is applied to concubinage, ἀδαδούχῃτοι γάμοι, as a schol. on Homer calls them. Though γαμεῖ might for its form be future, yet it is probably present, as the present is used throughout, and Poseidon would not foretell this fact, and this only. For the present used for the future, to express *likelihood, intention*, see Goodwin, § 10, note 7.

45. εὐτυχούσα. The present participle, like the present infinitive, is also used as an imperfect. (See Goodwin, § 16, 2.)

50. **λύσασαν.** λυσάση would also be good Greek, but it is much more usual to use the construction of the accusative before the infinitive, *ἔξεστι* (ἐμοί), *λύσασαν* (ἐμέ) *τὴν πάρος ἔχθραν, προσεννέπειν τὸν γένει μὲν ἀγχιστον πατρός, μέγαν τε δαίμον' ἐν θεοῖς τε τίμιον.* The difference between the two constructions might be thus indicated by translation: *ἔξεστί μοι λυσάση* κ.τ.λ. might be literally rendered, 'Is it permitted to me, having put aside our feud, to address,' etc. *ἔξεστί μοι λύσασαν* would be literally, 'Is it permitted for me, having put aside our feud, to address,' etc. It is to be observed that the construction of the accusative before the infinitive is preferred, not only when the dative after *ἔξεστι* is suppressed, as here, but even when the dative after *ἔξεστι* is expressed: *ἔξεστί μοι λύσασαν προσεννέπειν*, would be more regular than *ἔξεστί μοι λυσάση προσεννέπειν*, yet the exact reverse of this construction is found, *Soph. O. R. 350, ἐννέπω σε ... ἀφ' ἡμέρας | τῆς νῦν προσανδᾶν μήτε τοῦσδε μήτ' ἐμέ, | ὥς ὄντι γῆς τῇσδ' ἀνοσίῳ μιάστορι*, where the construction is as if he had first said *ἐννέπω σοι*, 'I command thee,' not *ἐννέπω σε*, 'I command that thou.'

53. **ἐπήνεσ'.** The aorist is sometimes used, especially by the dramatists, when a momentary action which is just taking place is to be expressed as if it had already happened, Goodwin, § 19, note 5; *Madv. Syn.* § 111 *b.* *ἦνεσα, ἐπήνεσα, ἦσθην, ἀπέπτυσα* are the most common examples of this usage, but we also find *ἐφρόντισα*, below 1046; *ῥωῶσα, Med. 791; κατεδάκρυσσα, Hel. 673; κατώκτειρα, Iph. A. 469; ἔδεξάμην, Soph. El. 668; ἐχάρην, Ar. Av. 743; ἐγέλασα, Ar. Eq. 686.* Thus here the aorist gives the sense of prompt and hearty acquiescence, as in *Or. 1670, καὶ λέκτρ' ἐπήνεσ' ἦνίκ' ἂν διδῷ πατήρ*, 'I at once accept her as my wife'; and *Med. 707, οὐδὲ ταῦτ' ἐπήνεσα*, 'I at once declare my disapproval'; *τῇσδε δ' οὐκ ἐφρόντισα, Tro. 1046*, 'I at once declare my indifference to her.' We also find in this idiom the periphrasis of the aorist part. with *ἔχω*, e.g. *αἰνέσας ἔχω*. The aorists *ἦνεσα, ἐπήνεσα*, closely following present *αἰνῶ*, are found in *Alc. 1093 ff., Ion 1609*. Sometimes this idiom expresses, with a slightly altered shade of meaning, *impatience* rather than *promptitude*, as in *Iph. A. 440, ἐπήνεσ' ἀλλὰ στεῖχε δωμάτων ἔσω*, 'Tis well: enough: go in.' To this idiom also may be referred a kindred usage of the strong aorist in *εἶπον, Med. 273*, and the reply, *ἐμαθον*, or *οὐκ ἔμαθον*, in *Plato*.

56. **τινός,** 'any of the gods,' for 'any other one of the gods,' by a common idiom; conversely, we find phrases like *γίγας ὅδ' ἄλλος*, which does not mean 'here is another γίγας'

(like the former), but 'here is another, who (unlike the former) is a γίγας.' The conjunction *καί* when placed between *εἴτε* and the second alternative in disjunctive hypotheses has a special force noticed by Dissen. It always implies that the speaker himself decidedly prefers the *first* alternative. *De Cor.* 244. 57, *εἴτε ἀληθὴ περὶ ἐμοῦ γέγραπται εἴτε καὶ μὴ*. So here, 'from Zeus or (which is less probable) from one of the other gods'; *δαίμονες* is here, as often, equivalent to *θεοί*. It is not likely that Athenè should be regarded by Poseidon as the possible bearer of a message from one of the 'lower deities', especially distinguished from the *θεοί* as *δαίμονες*. It is to be noticed that *inf.* 942 seems not to bear out Dissen's rule, which is perhaps a reason for accepting Nauck's view of the reading there; see note on 941.

58. *κοινῇν*, 'that I may unite it with mine.'

59. *νυν*. When a phrase or periphrase contains absolutely only one idea, so that it is really equivalent to a single verb, as here *εἰς οἶκτον ἦλθες* is quite equivalent to *ᾠκτεῖρας*, then the phrase, just as if it were a single verb, can govern an accusative, which is sometimes called the accusative *remotioris objecti*. Thus *νυν* is here the accusative *remotioris objecti*, governed by *εἰς οἶκτον ἦλθες* = *ᾠκτεῖρας*: so in *Soph. El.* 123, *τάκεις οἰμωγὰν Ἀγαμέμνονα*, the phrase *τάκεις οἰμωγὰν* = *οἰμώξεις*, and governs *Ἀγαμέμνονα* in the accusative; and in *Aesch. Suppl.* 528, *γένος νέωσον... αἶνον* = *γένος ἐκ νέας αἰνεῖ*, 'recall the legend of our race.' We meet the same idiom in *Eur.* below, 152, 335, and in *ἄχρα... βοᾷ τὸν προδότην*, *Med.* 205; *βοῇν ἔστησας ἄγγελον*, *Heracl.* 656; *στένω σε μέλος*, *Or.* 1383; *ἐπυφνημήσατε παιᾶνα Ἀρτεμιν*, *Iph. A.* 1468; *τόνδε... δίκην μέτειμι*, *Bacch.* 345. See other instances of this usage quoted on *Bacch.* 1289; and see note on 239.

The phrase, *ποῖ μ' ὑπεξάγεις πόδα*, *Hec.* 812, which is usually classed with the above, really rests on a different principle; the Greek poets add to the object-accusative of a person the accusative of the part of the body (including *φρένας ψυχὴν* and such words) to which the action refers; cp. *μέθες με, πρὸς θεῶν, χεῖρα*, *Soph. Phil.* 1301. *Madv. Greek Syntax*, § 31, Rem. 2. See *inf.* 408.

60. *κατηθαλωμένης*. Supply *Τροίας* from verse 57. This use of the genitive absolute is common enough, especially in *Aeschylus*; see *Aesch. Suppl.* 115, 437, *Prom.* 880, *Theb.* 236, 263, *Ag.* 937, *Eum.* 742. A very strong case of this genitive is usually recognized in *Med.* 910, where (as in *Aesch. Suppl.* 437, if sound) the participle comes between the verb and the dependent case; but *Med.* 910 is a rather

suspicious passage (see Verrall's note), and Aesch. *Suppl.* 437 may be construed differently, as he suggests. Cp. 76.

61. **ἐκείσε**, *illuc primum praevertere*, 'first go back to my request for aid.'

68. **ὃν ἄν τύχης**, 'at random.'

70. **εἰλκε**, a *vox propria* for offering violence to a woman; cp. *Λητώ γὰρ ἔλκεσε* (from the collat. form *ἐλκέω*), λ. 580.

71. **κοῦδέν γ'**. The ellipse of *κακῶς* is unusual with *πάσχειν*, still more so with *ἀκούειν*. Nauck conjectures *κοῦ δειν'* for *κοῦδέν γ'*, as *γ'* is omitted in the best MSS.

72. **ἔπεσαν γ'**. *ἐπέσαντ'*, MSS. This certain correction is due to Victorius. There is a frequent confusion between Γ and Τ.

75. **δύσνοστον νόστον**. Eur. seems to affect this sort of expression; cp. *γάμους δυσγάμους*, *Phoen.* 1062; *δυσθρηνήτους θρήνοις*, *Iph. T.* 143; *δυσφήμους φήμας*, *Hec.* 193. We have in Eur. very many adjectives of this form, e.g. *δυσέρως*, *δυστράπεζος*, *δυσαιών*, *δυσθάνατος*, *δυσκέλαδος*, *δύσνυμφος*, *δύσχορτος*, so also *δυσλόφως*, below 303. We find a rare subst. so formed in *δυσχλαιρία*, *Hec.* 240, and a very strange formation in *δυσελένα*, 'ill-starred Helen,' *Or.* 1388; cp. *δύσπαρις*, Γ. 39, also *αἰνόπαρις*, *Hec.* 944. For *μενόντων* in v. 76, see note on 60.

82. **τὸ σόν**, sc. *μέρος*, 'for your part,' accus. in apposition to the sentence; see on 386.

84. **μυχόν**, the part of the coast between Caphareus and Geraestus, as Blakesley shows on *Hdt.* viii. 14, *τὰ κοῖλα τῆς Εὐβοίας*.

85. **εὐσεβύν**. This verb is found with accusative again in Aesch. *Ag.* 338, *Eum.* 260, 973, *Phoen.* 1320, etc., but in all these places Porson would write *εὐ σέβειν*, "*videntur tragici dixisse εὐ σέβειν θεοὺς et εὐσεβύν εἰς θεοὺς.*" Against this distinction it is urged (1) that we find *εὐσεβεῖσθαι* passive in Antipho 123. 42, and Plat. *Axioch.* 364; (2) that *ἀσεβύν* is found with accusative (which is very doubtful); and (3) that it would be awkward here to read *εὐ σέβειν* on account of the recurrence of *σέβειν* in next line; this consideration, however, is not of much weight, for in *Hec.* 526 ff. *χεροῖν*, *χεροῖν*, *χειρὶ* occur in three consecutive lines, in *El.* 411 *γαῖας* and *γῆς* are found in the same line, *πόδα* is twice in *Bacch.* 647, *πόνου* and *πόνος* are the final words of lines 127, 128, of Aesch. *Eum.* For *ὥς* followed by *ἄν* with conjunctive in final clauses, cp. 1263 below; see Goodwin, § 44, note 2.

87. ἡ χάρις, 'the favour you ask of me requires but few words' (to express my assent to it), viz. *ἔσται τὰδ*.

94. *ἑξη κάλων*. Used metaphorically in *Med.* 278, *ἐξηῖσι πάντα δὴ κάλων*, 'are letting out every inch of rope,' i.e. 'are straining every nerve,' so *φόνιον ἐξηίει κάλων*, *H. F.* 837, a very fine expression. Blakesley on *Hdt.* ii. 36, holds that this phrase means 'to shake out the reefs' in fine settled weather. Cp. *Med.* 770.

95-98. Mr. Way well preserves the thought :

"Fool, that in sack of towns lays temples waste,
And tombs the sanctuaries of the dead !
He sowing desolation reaps destruction."

98-152. I agree with Mr. Way, who imagines Hecuba to be lying asleep on the stage during the dialogue between Poseidon and Athenè. Some such supposition seems to be absolutely required. She could hardly come on after their departure, lie down, and forthwith call upon herself to get up. The words *οὐκέτι ... Τροίας* suggest the dazed condition of one who, waking under unaccustomed circumstances, finds a difficulty in realizing at first where she is. Assuming that she is there, it follows that she is asleep, or apparently so, since the proprieties of the Greek stage would forbid any movement on her part distracting the attention of the spectators from the dialogue between the gods. In no case, however, would her presence create any difficulty, gods being neither visible nor audible to mortals except at their own pleasure. This wail of Hecuba is given in the old editions without any division into strophe and antistrophe. Nauck regards the ode as beginning to be antistrophic at 153 : Dind. recognizes its antistrophic character from 122 ; but I think there can be little doubt that it is antistrophic throughout. By writing *αἰαῖ* for *αἰαῖ αἰαῖ* in 105, and by omitting *τί δὲ θρηνησαι*, as very probably a gloss on *τί δὲ μὴ σιγᾶν* in 110, we have an antistrophic correspondence throughout. If we regard the ode up to 122 as non-antistrophic, it must be allowed that we meet a very strange phenomenon in so close an approach to antistrophic correspondence in a monostrophic piece. The metre is all anapaestic, chiefly consisting of two measures or four feet (anapaests being scanned by dipodies), each strophe and antistrophe of course ending with a paroemiac ; but presenting in the second strophe and antistrophe some instances of anap. monom. hypermeter, as *Ἑλλάδος εὐρύμοις*, as well as spondaic paroemiacs, as *ἐς τάνδ' ἐξώκειλ' ἄταν*, which are not allowed in more elaborate anapaestic systems. Other liberties are the neglect of caesura

after the first two feet, and the admission of dactyls followed by anapaests. In 122 the first verse of strophe β', a license has been overlooked by the edd. which would violate that *συναρθεῖα* (or mutual connection of all the verses in a system, so that the whole system is one verse) which is the leading feature of anapaestic systems. By the very slight change of *ὠκεῖαι* to *ὠκεαῖς* I have remedied this defect; *ὠκεαῖς* would naturally have been assimilated to the case of *πρῶραι*, with which, at first sight, it would seem to agree; but it really agrees with *κώπαις* in the next verse.

98. *ἄνα* = *ἀνάστηθι*, as frequently. There is no warrant for making *ἄνα* = *ἀνάειπε*. In 544 *ἀνὰ* is separated by *tnesis* from *ἐμελπον*. The verb *ἀναμέλπω* is found in Theocr. xvii. 113; *ἄνα*, of course, could not stand for *ἄνασσα*, as has been suggested. The τ' after *δέρην* was rightly added by Musgr.

100. *τάδε*, 'no Troy have we here any more, no more are we lords of Troy.' This is a common idiom, best illustrated by *οὐχ* "Εκτωρ *τάδε*, *Andr.* 108; see L. and S. *ῥδε* III.

101-104. Metaphors from ships prevail in this ode (see especially 117, 118): *κατὰ πορθμὸν* is *secundo flumine*, *πρὸς κῦμα*, *adverso flumine*; hence *κατὰ δαίμονα* is 'as fate ordains.'

104. *τύχαις*, 'tis disaster that impels thy bark.' *τύχαι* sometimes means 'chance,' as in Thuc. i. 78. But in the plural this word generally = 'mishaps,' as *inf.* 349, *Or.* 4, *Andr.* 973, and perhaps in 1204 below; *πλεῖν τύχαις* is an expression like *πλεῖν βορέη ἀνέμῳ*, *πλεῖν αὔρα* κ.τ.λ. Mr. Way well renders:

"Breast not with thy prow the surges of life, who on waves of disaster, alas! art tost."

108. *ξυστελλόμενος*, another nautical expression.

113. *κλισίας*, 'bed,' 'resting-place'; for the genitives in this passage, see *Madv. Greek Syntax*, § 61, *Rems.* 1 and 2; also *Bacch.* 263 note, 693 note.

116-119. *ῶς* ... *ἐλέγους*. 'How I crave to roll round my back, yea my spine, and to toss it to this side and that (as a rocking ship sways her keel now to larboard now to starboard) as I ever take up the burden of my piteous wailing.' The aged queen, swaying her body in time to her keening, figures herself as an old bark rocking on the heaving sea. The metaphor is so powerful as to strike modern ears at first as grotesque; but the passage rightly considered is pathetic and artistic in the highest degree. Seidler first detected the nautical metaphor in *ἀμφότεροι τοῖχοι*, a phrase often applied to the sides of a ship, e.g. in Theocr. xxii. 12, *ἀνέρρηξαν δ' ἀρα*

τοιχους | ἀμφοτέρους. So also the schol. on Ar. *Ran.* 536, quotes from the Ἀλκμήνη of Eur. these verses :

οὐ γὰρ ποτ' ἔωον Σθένελλον ἐπὶ τὸν εὐτυχήν
χωροῦντα τοῖχον τῆς τύχης σ' ἀποστερεῖν,

adding this explanation, εἴρηται δὲ ἐκ μεταφορᾶς τῶν ἐπιβατῶν τῆς νεώς, οἱ, θατέρου μέρους αὐτοῖς κατακλυζόμενοι, πρὸς τὸ ἕτερον μεθίστανται. For διαδοῦναι, cp. *Or.* 1267, where Dind. rightly reads κόρας διάδοτε, 'roll round your eyes'; and so διατρέχειν, 'to run hither and thither.' I take μελέων as an adj., and punctuate after τοίχους. Mr. Way's version is very spirited :

"I yearn to rock me and sway—as a bark whose bulwarks
roll in the trough of the sea—
To my keening, the while I wail my chant of sorrow and
weeping unceasingly,
The ruin-song never link'd with the dance, the jangled
music of misery."

119. ἐπιούσ'. This is the admirable conjecture of Musgrave for ἐπὶ τοὺς, which would really give no meaning, for it could not mean, as Hermann renders, *ad indulgendum perpetuo fletui*, but rather, as Paley points out, 'whatever songs of woe happen to present themselves,' like ὁ αἰὶ ἀρχων, 'the archon for the time being.' But Musgrave's conjecture has in it all the elements of a certain emendation, for (1) it is a thoroughly appropriate word in itself; cp. τοὺς ἀναπαίστους ἐπίωμεν, Ar. *Ach.* 626; τίνα μοῦσαν ἐπέλθω, *Hel.* 165; (2) the construction would have puzzled the copyist, and made him write ἐπὶ τοὺς for ἐπιούσ' : for the construction is πρὸς τὸ σημαίνον, the participle ἐπιούσα agreeing with ποθῶ implied in μοι πόθος (ἔστι) according to a very frequent Attic usage; cp. διασκοπῶν οὖν τοῦτον ... ἐδοξέ μοι, Plat. *Apol.* vi.; ὑπάρχει αὐτῇ ... διαγούσα, *Phaed.* xix.; αἰδώς μ' ἔχει (αἰδοῦμαι) ... τυγχάνουσα, *Hec.* 970. For further examples see Madv. *Greek Syntax*, § 216. This construction occurs several times in this play, and will be noticed on each occurrence; see 531, 735, 852, 1090, 1209, 1223.

120. μοῦσα. Cp. 605; the wretched are denied that enjoyment of song which in *Med.* 192 ff. Eur. places so high among the pleasures and solaces of life: their only strain must be the recital of their woes; yet even this is some solace. χαῦτη = καὶ αὐτή: Kirch. and Nauck give καύτη = καὶ αὐτή.

122. ὠκέαις. See note on 98 *sub fin.* The ships of the Greeks are apostrophized.

124. *λίμνας* is Hartung's conjecture accepted by Dind. for *λιμένας*, which was explained by a reference to the fact that the ancients rarely trusted themselves into the open sea, always coasting except in very favourable weather. It seems nearly certain that Eur. wrote *λίμνας*, a word which he often uses for 'the sea,' as in *Hec.* 446, *Hipp.* 147. Of course, if *λιμένας* were read, there should be a further remodelling of the passage, for *λιμένας* is a tribrach, and not admissible into anap. verse.

126. *αὔλων*. The *αὔλος*, generally rendered 'a flute,' was more like the *oboe* or *clarionet*; *στυγνός* does not here mean 'ill-omened.' *στυγνός παιὰν αὔλων* is the 'horrid call of the clarionets,' for *παιὰν* was the 'war-song' which announced the beginning of the war, and it is called *στυγνός* from its sinister consequences. To perceive what the *αὔλος* really was, we must consider *μοῦσα βαρύβρομος αὔλων*, Ar. *Nub.* 313; *δέξατο δ' εἰς χέρας βαρύβρομον αὔλῳ τερφθεῖσ' ἀλαλαγμῷ*, *Hel.* 1351; so *barbaraque horribili stridebat tibia cantu*, Catull. xlv. 264.

127. *εὐφθόγγω*, 'the loud scream of the fifes,' not to be rendered 'auspicious.' From a fancied incompatibility between these two epithets (*εὐφθογγος* and *στυγνός*), edd. have conjectured *ἀφθόγγω* for *εὐφθόγγω*, and have even supposed *εὐφθόγγω* to be ironical.

128. *βαίνουσαι*. This word Hermann, followed by Paley, omits as a gloss. But it is vindicated by the strophic correspondence which these editors ignore, and it is absolutely required by the construction. The only reason for doubting the soundness of *βαίνουσαι* here is the rarity of the construction, *βαίνουσαι Ἴλιον*, 'wending to Ilios.' But this is actually a characteristic construction of Eur., which even attracted the notice of Aristophanes, and was parodied by him in the line, *ἀτὰρ τί χρέος ἔβα με μετὰ τὸν Πασιδάν*; as we are told by the schol. on Arist. on that passage (Ar. *Nub.* 30): the same construction is found again in *Hipp.* 1371, *Bacch.* 527, etc. Compare the Miltonic construction, 'arrive the isle,' and translate the Aristophanic passage, 'But stay, what debt arrived me after Pasiās?'

πλεκτάν ... ἐξηρτήσασθε. Edd. commonly read *παιδείαν* with the MSS., and render 'fastened (rather 'hung out from your sterns') the twisted handiwork of Egypt (your byblus cables) in the bay of Troy.' But who will commit himself to the doctrine that *πλεκτάν Αἰγύπτου παιδείαν* could mean 'the twisted handiwork (or 'growth') of Egypt,' i.e. cables made of byblus. Surely in this sense *παιδεύμα* would be absolutely

required. Such a use of *παιδεία* is not to be paralleled in Eur. or elsewhere. Without doubt *πλεκτάν* means 'a cable' (a frequent use in Eur.). For *παιδείαν* we must read *παίδευμα*, which probably owed its corruption into *παιδείαν* to the fact that some very ancient copyist did not know the substantive *πλεκτάν*, and changed *παίδευμα* to *παιδείαν* to make it agree with the supposed adjective *πλεκτάν*. The word *παίδευμα* excellently expresses the idea. An Egyptian product or manufacture, as that of cables out of byblus, may well be called in poetry 'a nurseling of Egypt,' just as sheep are called in *Andr.* 1100, *φυλλάδος Παρνησσίας παιδεύματα*. But *παιδείαν* could only mean something abstract, a process, and it would be stretching its meaning to an impossible degree to take it (as I have done in my former edition) as 'a lesson learnt from Egypt.' But even if it could bear that meaning, Eur. would hardly describe the simple manœuvre of riding at anchor instead of beaching the ship as a lesson learnt from Egypt, since riding at anchor was familiar to the Greeks from the time of Homer, who often mentions it (*e.g.* δ. 782, κ. 92-96). Besides, Hecuba would be far more likely to refer to the fact that byblus cables came from Egypt than to the theory that a well-known nautical practice had its origin there. We cannot, therefore, by any means explain *παιδείαν*. But I have already suggested a theory to account for its having superseded the true reading, *παίδευμα*. Moreover, in reading *παίδευμ'* (and *ἐξαιάξωμεν* in 198, the corresponding verse) we make room for *αἰαῖ* in this verse, which the edd. usually omit. For instances of sing. *πλεκτάν*, 'ye hung out (each) your cable,' see on *Bacch.* 724. I add Mr. Way's ingenious and vigorous version of the strophe:

"O ship-prows rushing
 To Ilium, brushing
 The purple-flushing sea with swift oars,
 Till flutes loud-ringing,
 Till fifes dread-singing,
 Proclaimed you swinging off Phrygian shores
 On hawsers plaited
 By Nile—ships fated
 To hunt the hated, the Spartan wife,
 Castor's defaming,
 Eurotas' shaming,
 A Fury claiming King Priam's life!
 Though sons he cherished
 Fifty, he perished,
 His murderess she: and, the misery-rife,
 Even me hath she wrecked on the rocks of strife."

133. **δυσκλείαν.** Cp. *εὐκλείαν*, Aesch. *Theb.* 682: but *δύσ-κλειάν* in *Med.* 218.

135. **σφάζει,** 'is the murderess of,' i.e. 'caused the death of'; for the use of the present, cp. *ἦδε τίκτει σε*, 'she is thy mother,' *Ion* 1560, and see Goodwin, § 10, note 4. It is coordinated with aor. *ἐξώκειλε*. *μὲν* is here balanced by *τε*, so below 642. It is balanced by *ἀτάρ*, below 343, 415; by *καί*, *Hipp.* 288; by *ἀλλά*, *Or.* 553, etc., frequently in the phrase *μὲν, ἀλλ' ὁμως*, e.g. in 366 below.

137. **ἐξώκειλ'.** The nautical metaphor is again taken up.

146. **ἐξαιάζωμεν.** By reading *ἐξαιάζωμεν* (cp. 198) for *αἰάζωμεν* and inserting *ἐν* in the corresponding verse 130, we get rid of the only monometers occurring in the whole of this anapaestic system, and thus make it more symmetrical and more expressive of the state of feeling which it represents.

148. **ὄρνις.** *ὄρνισιν ὅπως* is the reading of the mss., which, however, Dindorf on metrical grounds rejects. It would, if sound, be quite parallel to *Hec.* 398, *ὅποια κισσὸς δρυὸς ὅπως τῇσδ' ἔξομαι*, 'I, like the ivy, will cling to her as an oak'; so here 'I, as the mother bird, for you as the fledgelings, will raise the strain.' The metre would be equally well preserved by reading *ὄρνισιν ὅπως ἄρξω μολπάν*.

151. **πλαγαῖς.** The loud stamp (*pedis supplotio*, Cic.) by which the aged queen gave the signal for the dances in honour of the gods to begin.

152. **ἐξήρχον θεούς** = 'raised-in-honour-of the gods'; *ἐξήρχον θεοὺς* governs *οἶαν*: see on 59 above; similarly in Soph. *El.* 557, *εἰ δέ μ' ᾧδ' αἰεὶ λόγους ἐξήρχες*, the phrase *λόγους ἐξήρχες* = *προσεφώνεις*, and governs *μ'* in the accusative.

154. **ποῖ λόγος ἦκει,** '*quo spectat oratio*'; 'what mean the words which have reached us?'

156. **ἄτσσει.** The first syllable is generally short in Eur., hence Seidler would read *τάρβος* for *φόβος*, but there are undoubted instances of *ἄτσσω* in Eur. with *ā*, e.g. *inf.* 1086.

163. **πατρώας.** Many edd. change the reading to *πατρίας*, doubting whether the *φ* in *πατρώας* can be short, and whether the mss. have not given the word in mistake for *πατρίας* in the half-dozen places in which it appears with *φ* short in Eur. We have, however, *Τρωάδος* in 521; and the diphthong is short in *παλαιός*, *El.* 497; *Βοιωτός*, *Iph. A.* 245; *γεραῖός*, *Herc. Fur.* 446; *Τροία*, Soph. *Aj.* 424; *οἰωνός*, Soph. *El.* 1058; *φιλαθήναιος*, Ar. *Vesp.* 282. So it seems rash to change this

word to *πατρίας* whenever the *ω* is to be short, merely because in the case of this word an alternative resembling it in form and meaning is ready to our hand.

165. *μόχθων*, 'to hear the words of doom, *Out, dames of Troy, from your homesteads; the Argives betake them home,*' cp. *μόχθων κλύειν*, *Hel.* 665. *μόχθων* is of course lit. 'your woe,' 'your disastrous fate,' which is presented to them in the summons of the conquerors, and might depend on *μέλαι*, 'wretched for your woes.'

171. *αἰσχύναν*, '*scortum Graecorum futuram, licet vates sit,*' Brodaeus; cp. 1114, and *δύσγαμον αἰσχύναν*, *Hel.* 687.

172. *ἀλγυνθῶ*, sc. *μή*, 'let me not by the sight of her redouble my pain.' The force of *μή* is carried on; so in 100 above *καὶ = οὔτε*, so also in 633 below *οὐδὲν* negatives the whole sentence. See on 1171.

175. *δμαθέντες*, 'the dead,' cp. *τὸν νεόδμητον νεκρόν*, *Rhes.* 887; *δμαθέντας γὰρ ἀνίστη*, *Alc.* 127. Mr. Stanley would take *δμαθέντας* as 'conquered,' the whole phrase referring, I suppose, to the Trojans who have 'survived their defeat'; but such a sentiment would have been expressed differently.

178. *μή*, 'whether,' with the indicative marks that the speaker believes that the thing about which he is asking (or expressing anxiety) is true, as *προὔξερευνήσω ... μή τις ... ἐν τριβῷ φαντάζεται*, *Phoen.* 93.

181. *στέλλονται*, 'are preparing to ply their oars' (*κατὰ πρύμνας*, 'by unloosing the cables at the stern').

186. *κλήρον*. *κλήρος* is not only 'the lots,' but 'the drawing of lots' = both *sortes* and *sortitio*.

188. *τίς ... χώραν*. The construction is *τίς Ἀργείων ἢ Φθιωτῶν* (*ἄξει με*), *ἢ (τίς) εἰς νησαίαν χώραν ἄξει με δύσανταν πόρσω Τροίας*.

191. *κηφήν*. *Hec.* compares herself to a 'drone,' as being about to live supported by others as a slave: Pliny speaks of the drones as slaves to the bees; so also Tzetzes, *καὶ ταῖς μελίσσαις ὑπουργεῖ, ταύταις ὑδρηφοροῦντα* (Brodaeus). There is no authority for making *κηφήν* ever mean an 'aged bird' (as Paley translates it both here and at *Bacch.* 1364), or for making it mean anything else but a 'drone.' See *Bacch.* 1364, where the ms. reading *δρνις* is rejected for *δρνιν* by some edd., who apparently believe in this signification of *κηφήνα*.

194. *τὰν παρὰ προθύροις*. She fears that she will be forced to serve as portress or as children's attendant, she who once held royal state in Troy.

200. **ἔξαλλάξω**, 'no more shall I ply (shift) the nimble shuttle in Trojan looms'; so in *Hec.* 1060, *ὁδὸν ἐξαλλάσσειν* is 'to shift one's course,' taking now this way, now that.

201. **νέατον**, used as an adverb, 'for the last time'; this is the elegant conjecture of Seidler, for *νέα τοι* of the mss.

204. **δαίμων**, 'cursed be that night and that lot'; *δαίμων* is 'fate,' 'lot,' as in *Soph. O. C.* 76, *πλήν τοῦ δαίμονος*.

205. **ἢ ... ἔσομαι**, 'or I shall be kept as a servant to draw of the holy water of Pirenè'; *ὑδάτων* is partitive genitive, see *Madv. Greek Syntax*, § 51 d. Drawing water was the typical employment of slaves; see the passage from Tzetzes quoted on 192, and *Z.* 457, *καὶ κεν ὕδωρ φορέοις κ.τ.λ.* Readers will at once think of 'hewers of wood and drawers of water' in the Bible.

207-213. This is a characteristic passage; the chorus pays a compliment to Athens and Theseus (the ideal hero of Eur.), and deprecates a banishment to the hated land of the Eurotas, and the meeting, as a slave, with Menelaus, who brought Troy to nought. Corinth, Athens, Sparta, Thessaly, and Sicily are in turn referred to.

211. **θεράπναν**, 'abode.' I cannot understand in what way of construing the passage Paley makes *θεράπναν* 'handmaid' here. It is highly doubtful that *θεράπνα* ever means 'handmaid' in Eur. or any Attic poet. The only place in Eur. where it could possibly mean 'handmaid' is *Hec.* 482, and there it is not so taken by Paley (though it is by L. and S.). *θεράπνη* is a contracted form of *θεράπαινα* in *Hymn to Apollo*, 157, and *Ap. Rhod.* i. 786, but in those places it is a distinct epicism, and does not afford any ground for belief in the existence of such a meaning in an Attic poet. There is no place in Attic poetry where it may not bear the meaning of 'station,' 'abode,' and Hesych. explains *θεράπνας* by *αὐλῶνας*, *σταθμούς*. Paley in his latest ed. gave up the interpretation of *θεράπναν* as 'handmaid,' and of *κηφὴν* as 'an aged bird.'

212. **Μενέλα**, from *Μενέλας*, so 863, 1100. So we have *Λαέρτιος* beside *Λάρτιος*, *Ἰφιγόνη* and *Ἰφιγένεια*, *Σθενέλας* and *Σθενέλαος*, *Ἑτεοκλῆς* and *Ἑτεοκλῆς*, and, in Homer, *Πάτροκλος*, *Πατροκλῆς*, *Πατρόκλεος*, *Μελάνθιος*, *Μελάνθεος*.

215. **κρηπίδ'**. See on 16 *supr.*

217. **εὐθαλεῖ**. Dor. for *εὐθηλεῖ*: we also find *εὐθαλῆς* (fr. εὔ, θάλλω).

218. **τάδε δεύτερα.** The construction is *τάδε μοι δεύτερα (ἔστι), ἐλθεῖν ζαθέαν χώραν (τὴν Πηνειοῦ), δεύτερα μετὰ τὴν ἱερὰν Θησεύς*, 'next to (going to) the sacred land of Theseus, my next best lot were to go to the country of the Peneius.' The poet says 'next to the land of Theseus,' meaning 'next to (going to) the land of Theseus,' just as *Ar. Nub.* 30 says, *τί χρέος ἔβα με μετὰ τὸν Πασίαν*, 'after Pasias,' meaning 'after (my debt to) Pasias.' For the use of *δεύτερα* cp. *Frag.* 252, *τυραννίδ' ἡ θεῶν δευτέρα νομιζέται*, i.e. 'next to the gods'; so *πολὺ δεύτερον*, *Soph. O. C.* 1226; and *πολὺ δεύτερα*, 'easily second,' *Thuc.* ii. 97.

221. **ἀντήρη,** 'over against Phoenice' (i.e. the Phoenician settlement of Carthage), a vague geographical description of Sicily. I have removed the comma from *χώραν* to *Σικελῶν*. The whole periphrasis is: 'the Aetnaean land of the Sicilians, sacred to Hephaestus (in reference to its volcanoes), over against Phoenice, and mother of mountains' (a poetical expression for *ὄρεινῃν*).

223. **καρύσσεσθαι.** In reference to Sicilian successes (especially those of Hiero) in the public games, for which see *Pindar passim*.

224. **τὰν τ' ἀγχιστεύουσιν γᾶν.** Probably *Thurii*, between the rivers *Crathis* and *Sybaris*.

225. **ναῖον** is the conjecture of *Dind.* for *ναῦται, ναῦτα* of the mss. It is perhaps the best attempt which has been made to restore the corrupted word, but is by no means certain. As to the form *ναῖον* for *ναῖοιμι*, cp. *Frag.* 895, *ἄφρων ἂν εἴην εἰ τρέφουν τὰ τῶν πέλας*, where *τρέφουν* is explained by the grammarian as *ἀπὸ τοῦ τρεφόμεν κατὰ συγκοπὴν τοῦ η*. This appears to recognize *ων* as a termination of the optative, but it is strange that it does not oftener occur.

227. **ξανθὰν πυρσαίνων.** Proleptic, like *εὐάνδρον ὀλβίζων*, see *Bacch.* 1055 note. That the waters of the *Crathis* dyed the hair auburn, we have the evidence of several scholiasts and grammarians cited by *Brodaeus* and *Barnes*, and that of *Ovid, Met.* xv. 315, *Crathis et hinc Sybaris nostris conterminus arvis | electro similes faciunt auroque capillos*.

232. **ἐξάνων,** 'to bring to an end,' 'finish,' often applied to words like *δρόμον, πόρον*, and so to *ἔχνος*, here 'to bring his quick step to its journey's end.' More daring is *πόλον ἐξάνύσας*, *Or.* 1685, where *ἐξ* = 'to arrive at a place,' with *accus. loci*; so also *Suppl.* 1142, and *ζυγὰ δ' ἤνυσεν*, below 595.

239. This verse consists of three dochmii — — — | — — | — — | — — | — — || — — — | — — | —. A word has dropped out, perhaps *πάρεσθ'*, as *Dind.* suggests. In *δ φόβος ἦν*, the phrase

φόβος ἦν is treated as = *ἐφοβούμεν*, and governs *δ* in the accus. This rests on the same principle as the cases quoted on 59 above, but I treat it separately, because in the case of pronouns the true construction is often mistaken; for instance, here many editors would explain *δ* as nom. in apposition to *φόβος*: but in that case it should be *δς*, attracted into the gender of *φόβος*: moreover, such an explanation would prove inapplicable to many analogous passages, e.g. *Ion* 572, *τοῦτο κάμ' ἔχει πόθος*, where *κάμ' ἔχει πόθος* = καὶ ἐγὼ ποθῶ and governs *τοῦτο*: so *μάντις ἦσθα* = *ἐμαντεύου* governs *τάδε*, *Heracl.* 65; *φόβος (ἐστὶ) = φοβούμεν* governs *τοῦτο*, *Heracl.* 739; and *μομφὴν ἔχω* = *μέμφομαι* governs *ἐν*, *Or.* 1068. For the attraction which *δ* would suffer if it were in apposition to *φόβος*, cp. *Hel.* 282, *δ δ' ἀγλαῖσμα δωμάτων ἐμοῦ τ' ἔφν | θυγάτηρ ἀνάνδρος πολὺ παρθενεύεται*. The last words of the verses just quoted offer a good example of the adverbial use of the neut. plur. of an adj.; *πολιά*, of course, could not be nom. fem. for an obvious reason; the last syllable of *πολιά* would then be long, and thus we should have a spondee in the fourth place. See also on 348 below.

242. **Καδμείας**. This word, which ought to mean *Theban*, must be used to mean *Boeotian* here, because the legend tells that of all the Boeotians the Thebans only did not go to Troy, being hard pressed by the Argives. So the Thebans could not claim any of the captives; cp. 993, where *Argos* is used for the whole Peloponnesus.

250. **Λακεδαιμονία**, 'Clytaemnestra.' This form is rare in tragedy: *ἡ Λάκαινα* is the name given usually to Helen, but here to her sister Clytaemnestra. The metre too shows a probable corruption. The verse, which probably consisted of three dochmiacs, may have run, as Dind. suggests, thus: *τί φῆς; ἡ Λακαίνα νύμφα δούλαν; ἰώ, ἰώ μοι μοι*.

251. **σκότια**. See 44 *supr.*

257. **κλάδας**, 'suppliant boughs,' a heteroclite accusative plural of *κλάδος* found in a fragment of Nicander, quoted in Athenaeus 684 B. Other heteroclite forms from the same subst. are *κλαδι* in the celebrated scholion in honour of Harmodius and Aristogiton, *ἐν μύρτου κλαδι τὸ ξίφος φορήσω*: also *κλάδα* in Poet. ap. Drac. 103. 13, and *κλάδεσι* in *Ar. Av.* 239. The word is restored here with great probability by Mr. Stanley, who justly objects, as against *κλήδας* of the mss. and Vulg. (*C. R.* x. 1. 35), "If *κλήδες* means *keys*, what keys are meant? Were they those of an *ὀπισθόδομος* of a temple of Apollo? If so, is it probable that the captive Cassandra had been allowed to retain them until

now?" It was a sense of this difficulty which induced some edd. (among them myself) to catch at a gloss from Hesych., κληῖδες· παρὰ Ἐφεσίοις τῆς θεοῦ τὰ στέμματα, and to ascribe to the word the meaning of 'chaplets,' though no other example of such a meaning is found, and it does not in itself seem capable of such. Besides, is it not quite possible that the lemma in Hesych. is corrupt, and that Mr. Stanley's *medela* should be applied there too? We should expect here the Doric form κλᾶδας, as we have τλάμονα in 247, τᾷ νύμφα δούλαν 250, ἐτεκόμαν 265. No doubt κλάδας was first changed to κλᾶδας, then to κληῖδας. "It is to be noticed," adds Mr. Stanley, "that Cassandra is represented σὺν κλάδοις ἐγχειριδίαις and wearing a wreath on her head in *Pitture d'Ercolano*, ii. 18." The short anacrusis is quite regular; cp. 266, 271.

στεφῆων, 'the holy livery of chaplets that deck thee.' From *Ag.* 1236 it would appear that these στέφη were worn on the neck as well as the head; ἐνδ. refers to *ornamental*, not *necessary* apparel.

264. προσπολεῖν, 'to minister to.' This is a euphemistic and ambiguous term, and is misunderstood by Hec.; hence her question, 'What is this ordinance of the Hellenes?' We learn from verse 40 that Hec. had not heard of the sacrifice of Polyxena on the tomb of Achilles.

271. χαλκεομήστωρ, 'well versed in arms,' as it is usually understood. The ms. reading is χαλκεομίτωρ (which cannot be right, as the word must form two dactyls, but the ι as coming from μῖτος, 'a thread,' is short), or χαλκεομήτωρ, which latter has been corrected to χαλκεομήστωρ from a gloss of Hesych., χαλκεομίστωρ ισχυρόφορος, for which we should doubtless read χαλκεομήστωρ· ισχυρόφρονος. It will be seen then that Hesych. understood the word to mean 'with heart of steel,' but the analogy of δοριμήστωρ, *And.* 1016, is in favour of 'well versed in arms.'

275. τριτοβάμονος, 'I who need in my hand a staff, as the fellow of my feet,' (lit. 'the third walker with my two feet'), because I am stricken in years,' lit. 'for (the support of) my aged head.'

285. δς πάντα τάκειθεν. The construction is δς πάντα τάκειθεν ἐνθάδε τιθέμενος, (τάνθαδε) αἰθις ἐκέισε ἀντίπαλα, διπτύχῳ γλώσσῃ, τὰ πρότερα φίλα πάντων ἀφιλα (τιθέμενος), 'who putting that which was there here, and again (that which was here) there in its turn (i.e. to balance the former *bouleversement*) by his subtilty of tongue, and (putting) ever enmity where love was—wait for me, dames of Troy.'

The sentence must be supposed to end in an aposiopesis; there is no principal verb; and aposiopesis would be suitable to the excited and impassioned utterance of Hecuba, who in almost incoherent language wails forth her dread and hatred of her future master. Accepting Bothe's needless conjecture of *ἔσεισε* for *ἐκείσε*, we should gain a principal verb, thus avoiding the aposiopesis, and we might explain very much as above, 'who dashed (violently put) all that was there here, and again conversely,' (*i.e.* put what was here there). Bothe's own interpretation of the passage is plainly unsatisfactory. *Ἀντίπαλα* is used as in *Bacch.* 275 ff., when Ceres is said to have provided food, while Dionysus devoted himself to the *corresponding, correlative* necessity of man, that is, drink; so here 'putting what is here there' is the *converse, correlative* process to 'putting what is there here.' Of course *ἄφιλα* is the predicate, and the article goes with the subject, *τὰ πρότερα φίλα πάντων*, lit. 'the former friendly feelings of all.'

"Alas and alas! now smite on thy close-shorn head;
Now with thy rending nails be thy cheeks furrowed red:
Woe's me, whom the doom of the lots hath led
To be thrall to a foul wretch treacherous-hearted,
To the lawless monster, the foe of the right,
Whose double-tongued juggling, whose cursed sleight
Putteth light for darkness, and darkness for light,
By whose whisperings veriest friends are parted!—
Wail for me, daughters of Troy! I am ended
In utter calamity.

O wretch, who by doom of the lot have descended
To abysses of misery!"—W.

294. *ἔχει*, 'holds in his hand,' not 'knows.' There is sometimes held to be a double interrogation in passages like this, *ἄρα* being pleonastic after *τίς*, as in *τίνος ποτ' ἄρ' ἐπραξε χεῖρὶ δύσμορος*, *Soph. Aj.* 905; the double interrogation, it is said, makes the question a little less definite and direct; *e.g.* in *Aj.* 905, the question asked is, 'Did he seek the hand of some one to do the deed, and then, whose?' So in the present passage, 'Are we allotted, and, if so, to whom?' For other examples, see L. and S. under *ἄρα* 4. It is, however, far more probable that *ἄρα* may be written *ἄρα* when the metre requires the first syllable to be long, just as *ὑμῖν*, *ἡμῖν* in *Soph.* for metrical purposes became *ὕμῖν*, *ῆμῖν*, and as the enclitic *νν* is long or short as the metre requires in tragedy. There are many places where nothing but violent alteration of the text can dispense with *ἄρα* used in the same sense as *ἄρα*, and if this once be granted, it is unscientific to put forward

the theory of a double interrogation ; we should rather hold $\acute{\alpha}\rho\alpha$ in passages like this to be simply $\acute{\alpha}\rho\alpha$, a particle of inference or transition. A good instance of a passage where $\acute{\alpha}\rho\alpha = \acute{\alpha}\rho\alpha$ is Ar. *Nub.* 1301, $\epsilon\mu\epsilon\lambda\lambda\omicron\nu\sigma\iota\ \sigma'\ \acute{\alpha}\rho\alpha\ \kappa\iota\nu\acute{\eta}\sigma\epsilon\iota\nu$, where the sense would require $\acute{\alpha}\rho'\ \omicron\upsilon$, *nonne*, instead of $\acute{\alpha}\rho\alpha$, *an*, if the passage were treated as interrogative.

297. $\epsilon\iota\lambda\eta\gamma\mu\acute{\epsilon}\nu\alpha\varsigma$, from $\lambda\alpha\gamma\chi\acute{\alpha}\nu\omega$.

300. $\pi\iota\mu\pi\rho\acute{\alpha}\sigma\iota\nu$, cp. $\sigma\pi\epsilon\acute{\iota}\rho\omicron\nu\sigma\iota\nu\ \eta\ \tau\tilde{\omega}\ \zeta\tilde{\omega}\sigma\iota\ \Delta\acute{\eta}\mu\eta\tau\rho\omicron\varsigma\ \sigma\tau\acute{\alpha}\chi\upsilon\nu$, *Cycl.* 121. For examples of *hyperbaton*, see on *Bacch.* 860.

305. $\tau\omicron\ \tau\alpha\iota\sigma\delta\epsilon\ \pi\rho\acute{\omicron}\varsigma\phi\omicron\rho\omicron\nu$, sc. $\theta\alpha\nu\acute{\epsilon}\iota\nu$: the word $\pi\rho\acute{\omicron}\varsigma\phi\omicron\rho\omicron\nu$ conveys not only that it would be 'expedient,' but also that it would be 'decorous' for the Trojan dames to die rather than go into captivity, but this would be most 'untoward' for the Achaeans.'

308. The frenzied maiden fancies she is in Apollo's temple, which she lights up by wildly waving her nuptial torch, while Apollo himself leads the choir. Subjoined is the spirited and most felicitous translation of this ode, which appeared in *Kottabos*, vol. I., p. 54, by Judge Webb, formerly Fellow of Trinity College, Dublin, afterwards Regius Professor of Laws, translator of *Faust*, etc.:

" Lift ye and lend ye—bring ye light !

'Tis a holy rite ! Behold, behold !

Through the fane with a thousand torches bright

How the eddies of fire are roll'd !

Hail Hymen ! Hail, King Hymenaeus !

Full blest is the bridegroom, and I too am blest,

That am soon on the couch of a monarch to rest,

O Hymen, O King Hymenaeus !

While thou, O my Mother, with wail and with tear,

Dost lament o'er my Father and Fatherland's bier,

For my bridal, behold, I am raising

The torch that so fiercely is blazing !

It glanceth, it gleameth, ah ! see,

Hymen, O Hymenaeus, for thee !

Lend, lend me thy torches, O Hekat,

For the couch of the virgin, to deck it !

Airily poise ye the twinkling feet !

On with the dance ! Ho ! Eueo ! ho !

On with the dance, as 'twere to greet

The happiest lot that my sire could know

The dance it is sacred to Hymen !

The dance, be its leader, O Phoebus, thou !

In whose fane, 'mid the laurels, I worship now.

Hymen ! Hymenaeus ! O Hymen !

Come trip it, my Mother, come trip it with me,
 And share in the dancing, and share in the glee !
 As it were for the battle a Paean,
 Shout, shout ye the great Hymenaeae !
 Pour forth with your voices a tide
 Of melodious song for the bride,
 Sing, ye maids, for the maid that is fated
 With the king of the foe to be mated !”

309. **ἀνεχε, πάρεχε.** These words are addressed to the fancied acolytes officiating in the temple.

315. **ἐπελ.** It was the duty of the mother εὐνὰς ἀγῆλαι λαμπάδας τ’ ἀνασχεθεῖν.

ἐπὶ, ‘with tears,’ a rare use of ἐπὶ with dative; cp. ἐπὶ συννοίᾳ, *Or.* 632, though that may be explained ‘for the purpose of (to gain time for) reflection.’ We have ἐπὶ δάκρυσι again, *Hel.* 176, *Phoen.* 1500; cp. also *Phoen.* 786, ἐπὶ καλλιχόροις στεφάνοισι. In *Med.* 928, we have ἐπὶ δακρύοις in a different sense, ‘made for tears,’ with which compare ἔρως γὰρ ἀργὸν κατὰ τοῖς ἀργοῖς ἔφυ, ‘made for the idle,’ *Frag.* 324. Mr. Stanley well observes that the harshness of ἐπὶ δάκρυσι is mitigated by the fact that it seems to be opposed to ἐπὶ γάμοις in 319.

317. **καταστένουσ’ ἔχεις**, ‘keepest wailing for’; cp. ληρεῖς ἔχων, ‘keepest prating.’ This connection of ἔχω with the part. is common with the aorist, more rare with the perfect (*Soph. O.* *R.* 701, *Phil.* 600), and very rare with the present as here. See on 1122.

324. **ἃ νόμος ἔχει**, ‘as the ritual ordains.’ ἃ, acc. plur., is in apposition to the preceding sentences. She calls for all the observances due to the solemnization of a regular union.

325. **πάλλε**, ‘airily poise the foot’; cp. ὕζε δ’ ὀμφάν οὐρανίαν, *Aesch. Suppl.* 788, and ῥίπτειν σκέλος οὐράνιον, *Ar. Vesp.* 1492. We find ἔρρε αἰθέριον ... φάρος in *And.* 830, and οὐράνια βρέμοντα below 520.

332. **ἀναγέλασον.** This is the reading of V, which quite corresponds to the antistrophic verse 315, if we there omit καὶ after δάκρυσι, a conjunction which would far more probably have been inserted than omitted erroneously between two substantives. P has ἀναγε πόδα σόν, which looks as if it had been vamped up from v. 325. The reading of P is defended by Mr. A. C. Pearson, in *C. R.* iv. 9, p. 425, on the theory that V dropped the syllable πο-, and then confounded Δ with the closely-resembling Α. V drops a syllable -κο- in giving ἐξαντίζω

or *ἐξανθίζω* in v. 444, where the trochaic metre demands *ἐξακοντίζω*.

335. *βοᾶτε τὸν Ὑμ*. This phrase is treated as a single transitive verb, and governs *νύμφαν* on the principle explained and illustrated above on 59.

339. *γάμων ... εὐνῇ*. Cp. *Phoen.* 58, *τάμὰ λέκτρα μητρῶν γάμων*.

345. *ἔξω*, 'far from what my high hopes pictured'; cp. *ἔξω γνώμης*, *Ion* 926; *ἔξω τοῦ φυτεύσαντος*, *Soph. Phil.* 904, 'alien to your father's strain'; *ἔξω νομίσεως*, *Thuc.* v. 105.

348. *ὀρθά*. For adjs. in neut. plur. used as adverbs, cp. *Hel.* 283 (see note on 239), and *ἀλεκτρα γηράσκουσιν ἀνυμέναιά τε*, *Soph. El.* 962, and see *Madv. Greek Syntax*, § 88.

351. *ἐσφέρετε*, usually explained 'take away' (into the tent); but *ἐσφέρειν* always means to 'bring in,' not to 'take in'; in other words *Hec.* could properly say *ἐσφέρετε πύκας*, 'bring in the torches,' only if she were herself in the tent. I think we should read *ἐκφέρετε*, 'take away'; *ἐκ-* would be easily changed to *εισ-*: it is well known that the ancient copyists often confounded IC with K, see *crit. note on Bacch.* 1156.

353. *νικηφόρον*, used proleptically; see above on 227.

355. *τάμὰ = τὰ ἐμά*, 'my part,' a common periphrase for *ἐγώ*. So *τὸ σὸν* and *τὰ σὰ* for *σὺ* or *σέ*.

356. *ἔστι*. Observe the accent, 'as sure as *Loxias lives*.'

357. *γαμῇ με ... γάμον*. For the cognate accus. see *Madv. Greek Syntax*, § 26 a; and for the cognate accus. standing, as here, beside a proper object-accus. see *ibid.* § 26 b; and note, as an exact parallel, *Pl. Apol.* 39, *τιμωρία ... χαλεπωτέρα ἢ οἶαν ἐμὲ ἀπεκτόνατε*.

361. *πέλεκυν*. There is here probably a covert criticism on the bloody details of Aeschylus in his *Oresteia*. In his later plays we find in Eur. a tendency to introduce in some slight measure that literary criticism which formed a feature in the middle comedy. This characteristic is especially observable in his *Electra*, inasmuch that M. Patin describes the play as a *feuilleton spirituel*. In 254 ff. he adverts to many points in the handling of the story of *Electra*, in which he believes his illustrious predecessors, Aesch. and Soph., to have erred. So also in *Suppl.* 846, *Phoen.* 751, there are pointed allusions to supposed artistic defects in Aesch. *Theb.*

370. *ἐχθίστων*, sc. *Ἑλένης*.

371. *ἡδονάς*, 'resigning for his brother the home joys that his children might have given him'; *ἡδονάς* is sometimes used very objectively, as in *Soph. El.* 873, *Ar. Nub.* 1072.

373. **λελησμένης.** This is distinctly passive, and therefore implies *λήζω*, but *λήζομαι* is the much more usual form, as in *ἐλίσσατο*, 866 below. In *Hel.* 475 we have *λελησμεθα* ... *λέχος*, 'I have had my wife carried off.' Obs. epic form *ῥλυθον* in 374.

375. **ἔθνησκον**, 'fell' (day after day); the imperfect represents the *continuance* (or *repetition*) of the same action or state, while the aorist denotes a momentary occurrence; *veni, vidi, vici* is in Greek *ῥλθον, εἶδον, ἐνίκησα*, because, though the action was of course a continued action, yet the point of the despatch was that it viewed the victory as a momentary event in past time. See Goodwin, § 19, notes 1 and 2.

376. **ἔλοι.** Opt. because the relative refers to an *indefinite* antecedent, 'whomsoever the battle chanced to slay'; *οὗς Ἀρης εἶλε* would be used if the antecedents were definite; so in Lat. *quoscunque occidisset* and *quoscunque occiderat*.

377. **ἐν χεροῖν**, 'by the hands'; so *ἐν λιταῖς*, 'by prayers'; *ἐν δόλῳ*, 'by deceit'; *ἐν λόγοις*, 'by words.'

378. **ξυνεστάλησαν**, 'were shrouded in their cerements.'

380. **οἱ δ'**, 'others,' that is, the fathers, who were too old to join the expedition, but who were obliged to send their sons. 'Wife without mate, sire without seed, they died away; vain was their rearing of children, and none shall seek their tombs with a propitiatory blood-offering.' See *El.* 90 ff. *αἱ μὲν* must be supplied before *χήραι*, being implied in the subsequent *οἱ δέ*. The verse would be thus written accurately *καὶ αἱ μὲν χήραι ἔθνησκον, οἱ δ' ἄπαιδες*: from this it appears that *χήραι* is not the subject, but a predicate, not 'widows died,' but 'they died widows.'

382. **δωρήσεται**, 'shall give to the earth,' i.e. 'shall pour out upon the earth'; the 'blood-offering' was an offering to propitiate the departed heroes; we cannot interpret 'shall offer blood-offerings to mother earth,' for we find from the enumeration in Aesch. *Pers.* 612 ff. that blood was not a part of the offering to earth; and again, *Cho.* 120 ff. tells us that the offerings to earth consisted only of her own produce restored to her again. For the blood-offerings to dead heroes, see the eleventh book of the *Odyssey*.

384. **τάσχρά.** The murder of Agamemnon and adultery of Clytaemnestra and Aegisthus. There should be no iota subscript in *τάσχρά*, the rule being that the iota is subscripted only when both words fused by the crasis contain an ι; thus *καὶ εἶτα* becomes *κᾶτα*, but *καὶ ἐπὶ* becomes *κάπῑ*, *τὰ αἰσχρά* becomes *τάσχρά*.

385. **αἰδός**, adjective, cp. *Hel.* 1109, *δρῖς αἰδοτάτα*: so *κερκίδος αἰδοῦ μελέτας*, *Frag.* 527, an expression ridiculed by *Ar. Ran.* 1315.

386. **τὸ κάλλιστον κλέος**. This is probably the accusative, for the accusative in apposition to the sentence is the more idiomatic construction; it may, however, of course be the nominative, like *θριγκός*, 489.

389. **περιβολάς**, 'in their fatherland came unto the vesture of clay,' cp. *χθονὸς τρίμοιρον χλαῖναν*, *Agam.* 872; *γὰν ἐπιεσσόμενος*, *Pind. Nem.* xi. 21.

390. **ὧν ἐχρῆν ὑπο**, 'hands which owed this office to the dead' = *ὑπὸ τούτων ὑφ' ὧν ἐχρῆν*. The words *ἐχρῆν*, *οὐκ ἐχρῆν*, are much used in Greek when we should employ a far stronger expression; for instance, 'having committed a most unnatural murder,' would be *ὃν οὐκ ἐχρῆν φονεύσας*.

392. **δάμαρτι**. For sing. instead of plur. see on *Bacch.* 724.

393. **ὧν ... ἡδοναί**, 'the sweets of whom were lost to the Greeks,' see on 372, literally, 'the joys from whom for the Achaeans (*i.e.* which might have been felt by the Achaeans) were wanting.' It is safer not to take *Ἀχαιοῖς* as directly governed by *ἀπῆσαν*, which ought to take the gen., and indeed does always take it, for the places in which it appears to take the dat. may be otherwise construed; e.g. in *Med.* 179, *μήτοι τό γ' ἐμὸν πρόθυμον | φίλοιςιν ἀπέστω*, we may take *φίλοιςιν* with *πρόθυμον*, 'my zeal for my friends,' and in *Thuc.* ii. 61, *τῆς δὲ ὠφελίας ἀπεστὶν ἐτι ἡ δῆλωςις ἅπασι*, the dat. is a *dat. commodi*, as in the foregoing clause, *τὸ μὲν λυποῦν ἔχει ἤδη τὴν αἰσθησιν ἐκάστω*, 'an individual sense of the bitterness of war possesses each one, while the general sense of its advisability has yet to come.'

394. **τὰ "Ἑκτορος λυπρά**, 'Hector's sad fate' (as it is generally regarded); she then proceeds to show that it is not a sad fate. *τὰ δ' "Ἑκτορός σοι λυπρά* is, as it were, in inverted commas. Such seems to be occasionally the force of the article; in other words, it marks a citation or quotation from the language of others, and this explains why (contrary to the usual rule) we sometimes find *the article with the predicate*, e.g. *Her. Fur.* 581, *οὐκ ἄρ' Ἡρακλῆς | ὁ καλλινίκος ... λέξομαι*: cp. *Heracl.* 978, *Or.* 1140, *Iph. Aul.* 1354.

396. **ἔξις = ἥξις**, 'the coming of the Greeks.' The form in the text has the authority of Hesych.

397. *P* and *Christus Patiens* have *ἐλάνθανεν*, and in 399 *εἶχεν*. But the imperf. without *ἂν* in *apodosis* cannot be defended

here, and is not parallel to the cases cited in Goodwin, § 49, 2, note 2, or in Madv. *Greek Syntax*, § 118, *a*, *b*. Elmsley's observation, that the Attic writers avoided eliding ϵ of the 3rd pers., really only applies to cases where confusion between 1st and 3rd pers. might arise, as in $\xi\pi\rho\alpha\zeta'$ $\acute{\alpha}\nu$. See the excellent note of Prof. Jebb, who reads $\epsilon\lambda\acute{\alpha}\nu\theta\alpha\nu'$ $\acute{\alpha}\nu$ in Soph. *El.* 914. In *Ion* 354 the mss. give $\epsilon\lambda\chi'$ $\acute{\alpha}\nu$, and no change there is at all plausible.

399. $\kappa\eta\delta\omicron\varsigma$, 'he would have entered into some obscure alliance,' 'the marriage made by him would never have been talked about.' It is to be observed that there is far more mss. authority for $\kappa\tilde{\omicron}\delta\omicron\varsigma$, which the schol. understood in a neutral sense like $\kappa\lambda\acute{\epsilon}\omicron\varsigma$, 'his name would never have been in men's mouths.' But $\kappa\tilde{\omicron}\delta\omicron\varsigma$ is a *positive* word in all Greek, and $\epsilon\nu\ \delta\omicron\mu\omicron\iota\varsigma$ seems distinctly to point to $\kappa\eta\delta\omicron\varsigma$. $\sigma\iota\gamma\mu\epsilon\nu\omicron\nu$ is the *predicate* of the sentence.

408. $\xi\epsilon\beta\acute{\alpha}\kappa\chi\epsilon\upsilon\sigma\epsilon\nu$ governs $\sigma\epsilon$, and then $\phi\rho\acute{\epsilon}\nu\alpha\varsigma$ as part of the person addressed; see on 59.

410. $\xi\zeta\epsilon\pi\epsilon\mu\pi\epsilon\varsigma\ \acute{\alpha}\nu$, 'should'st have been attending their departure with such ill-boding words.'

412. $\tau\tilde{\omega}\nu\ \tau\tilde{\omicron}\ \mu\eta\delta\acute{\epsilon}\nu$, sc. $\delta\tilde{\nu}\tau\omega\nu$. There are three forms of this phrase, $\acute{\omicron}\ \mu\eta\delta\epsilon\iota\varsigma$, $\acute{\omicron}\ \mu\eta\delta\acute{\epsilon}\nu$ ($\acute{\omega}\nu$), and $\acute{\omicron}\ \tau\tilde{\omicron}\ \mu\eta\delta\acute{\epsilon}\nu$ ($\acute{\omega}\nu$): cp. $\omicron\tilde{\upsilon}\delta\acute{\epsilon}\nu\ \eta\tau'$ $\acute{\alpha}\rho\alpha$, 1161. $\mu\eta\delta\acute{\epsilon}\nu$ and $\omicron\tilde{\upsilon}\delta\acute{\epsilon}\nu$ are in this usage indeclinable. There is a pretty phrase in Eur. *Frag.* 536, which illustrates well the distinction between $\mu\eta\delta\epsilon\iota\varsigma$ as subjective and $\omicron\tilde{\upsilon}\delta\epsilon\iota$ as objective; the phrase is $\tau\tilde{\omicron}\ \mu\eta\delta\acute{\epsilon}\nu\ \epsilon\iota\varsigma\ \omicron\tilde{\upsilon}\delta\acute{\epsilon}\nu\ \rho\acute{\epsilon}\pi\epsilon\iota$, which I would render 'naughtiness (or 'that which is naught') cometh to nought.'

415. $\acute{\upsilon}\pi\omicron\sigma\tau\eta$, 'is saddled with a passion for,' cp. $\acute{\upsilon}\pi\omicron\sigma\tau\eta\nu\alpha\iota\ \pi\acute{\omicron}\nu\omicron\nu$, *Suppl.* 189; the verb means 'to undergo unwillingly.'

416. $\acute{\alpha}\nu\ \omicron\tilde{\upsilon}\kappa$. For the displacement of $\acute{\alpha}\nu$ in obedience to the metre, cp. $\omicron\tilde{\upsilon}\kappa\ \omicron\tilde{\iota}\delta'$ $\acute{\alpha}\nu\ \epsilon\iota\ \pi\epsilon\iota\sigma\alpha\mu\iota$, *Med.* 941. See Goodwin, § 42, 2, note.

418. $\text{'}\acute{\alpha}\rho\gamma\epsilon\iota\alpha$, 'invectives against the Greeks'; cp. $\epsilon\tilde{\nu}\nu\omicron\iota\alpha\ \tau\eta\ \sigma\tilde{\eta}$, 'friendliness for you,' Pl. *Gorg.* 486; $\phi\acute{\omicron}\beta\tilde{\omega}\ \tau\tilde{\omega}\ \acute{\upsilon}\mu\epsilon\tau\acute{\epsilon}\rho\omega$, 'fear of you,' Thuc. i. 33. For *adjectives* used, as here, to represent not a subjective, but an objective, genitive, cp. "Ελλην ... $\phi\acute{\omicron}\nu\omicron\varsigma$, *Iph. T.* 72; $\acute{\alpha}\lambda\kappa\eta\nu$... $\mu\upsilon\kappa\eta\rho\iota\delta\alpha$, *Phoen.* 862.

422. $\xi\pi\epsilon\sigma\theta\alpha\iota$, for imper.; see Goodwin, § 101.

$\sigma\acute{\omega}\phi\omicron\rho\omicron\nu\omicron\varsigma$, i.e. Penelope.

424. $\tau\omicron\tilde{\upsilon}\nu\omicron\mu\alpha$, 'the name which they bear,' 'Why do they bear this name when they are really but menials?'

428. **ποῦ δέ:** cp. *τί δ' ἔστι*, 1050; the more usual phrase would have been *καὶ ποῦ*, for *καὶ* is especially employed in introducing an objection. It is frequently strengthened with *εἴτα*, *ἐπειτα*, c.g. below 1010.

430. **τᾶλλα**, 'the rest of her woes,' especially referring to the transformation of Hecuba; or possibly the meaning is, 'the rest of my words shall not be *Ἀργεῖ' ὀνειδῆ*, but prophecies of the sufferings of Odysseus, the future master of Hecuba.'

432. **χρυσός**, 'one day my woes and Troy's will be to him more to be desired than gold,' ('will be as gold'). See L. and S. under *χρυσός* 2.

435. **ψικισται**, 'has made herself a habitation in the strait' (between Italy and Sicily). Charybdis was the fabled daughter of Poseidon and Gaea. Cic. *Phil.* ii. 27 says, "*Charybdin dico quae si fuit, fuit animal unum.*" Cp. *πύργον οἰκούμεθα*, Heracl. 46. Some verses are supposed to have fallen out here, on account of the extreme abruptness of 435. Paley remarks that this is the earliest summary of the story of Odysseus; Ar. *Vesp.* 180 ff. refers to the episode of *Ὀδυσ.* The whole passage, 435-443, has the appearance of an interpolation, and I have marked it as such; 440 looks like an Alexandrine attempt at vigour, and the following verse is strangely frigid. Mr. A. C. Pearson, in *C. R.* iv. 9. 425, points out additional reasons for regarding this passage as spurious: (1) the feebleness of the whole passage, and especially of *ὥς δὲ συντέμω* in 441; (2) *οὐ* has no meaning unless we mark a *lacuna*; (3) *διάνλος* does not mean 'a strait'; (4) *πέτρας* is without construction; (5) *ἐπιστάτης*, which Dind. reads for *ὀρειβάτης* on the faith of Stephens' *codices*, does not mean 'a shepherd'; (6) *μορφώτρια σύων* is a very eccentric expression; (7) *σάρκα φων. ἦσ.* is impossible; (8) *κακὰ μυρία* is miserably weak. Cp. a similar interpolation in *Or.* 588-590.

436. **ὠμοβρώς τ' ὀρειβάτης**. I have retained the reading of P and the Aldine (which give *ὠμοβροστορειβάτης*), with Scaliger's obvious correction. Dind. gives *ὠμόφρων τ' ἐπιστάτης* ('shepherd'), which rests on the questionable authority of Stephens' *codices*. The words in the text are a much better description of the Cyclops; *ὠμοβρώς* is found in *H. F.* 887.

440. **σάρκα φων. ἦσουσιν**. The legend was that when the sacred kine of the sun were roasted by the followers of Odysseus, 'the meat lowed on the spits,' *μ.* 395. But the expression in the text is, I think, not by Eur., and savours far more of Lycophron: *ιέναι σάρκα φωνήσσαν* could not mean

ιέναι φωνήν ἐκ σαρκός. The words are probably not corrupt. Alexandrine boldness generally degenerates into unintelligibility. I cannot believe in the possibility of such an expression as σάρκα φων. ἥσουσιν, especially as it occurs in a passage highly suspicious for other reasons. [I am inclined to defend this expression, remarkable though it is. Consider the boldness of what Jelf calls the interchange of attributive forms, e.g. 564, καράτομος ἐρημία νεανιδῶν, which Kühner, p. 225, renders, 'die vom Haupte abgeschnittene Oede der Jünglinge, das ist, Todesöde.' Cp. Soph. *Oed. R.* 1376, *Aj.* 8, *Phil.* 952, 1123, 1131, *El.* 158. Here either of two analyses will reduce the expression to tolerable exactitude: (a) ἥσουσιν should strictly have φωνήν as its object, which then might be qualified by τὴν ἐκ σαρκός or the like. But we have the adjective and substantive reversed, so that what ought strictly to be the logical object of the verb is to be looked for in the adjective. Usually, however, in the cases cited by the grammars, it is the transference of an attributive from one noun to another which forms the peculiarity, like Barry Cornwall's "Hear the waters their white music weave" for 'Hear the white waters weave their music.' Sometimes again, instead of two nouns of distinct reference, we have an adjective and a noun, which is the account of Carlyle's expression (Rem. E. Irving) "the hot noises of middle life" = 'the heat and noises.' Neither of these groups of cases offers an exact parallel to σάρκα φων. ἥσουσιν, but they may throw some light on the process by which such expressions arise. (b) the other 'reduction' would be to substitute (mentally) some such word as δύσονται for ἥσουσιν, 'shall clothe themselves with vocal flesh.' It might be said that ἥσουσιν is written by a sort of attraction of the expression to the neighbouring word, φωνήσσαν. Wolff, on *Ajax* 738 (Teubner's *Schulausgabe*), recognizes this principle, saying there, "βραδεῖαν ist wegen des folgenden βραδὸς gewählt, um bei Gleichheit der Sache die Personen entgegen zu stellen," and again, on *Aj.* 758, he says σώματα is the word chosen, on account of the following πίπτειν. This principle helps, to my mind, to explain ἔπος in *Or.* 1; a prosateur might have said, οὐδέν ἐστι δεινόν, ᾧδ' εἰπεῖν, χρῆμα, but to the poet εἰπεῖν suggested ἔπος.—H. C.]

445. στείχε ... γημώμεθα, 'go (to Talthybius), that straightway I may marry me into the house of Death'; the expression is the same as ἐς τύρανν' ἐγημάμην, 474, 'I married into a royal line'; though it is slightly complicated by the addition of νυμφίῳ. For such pregnant constructions, cp. *Or.* 474, πρὸς δεξιὰν στάς, and *ib.* 1330; *Aj.* 80, ἐς δόμους μένειν: *Phoen.* 380, 1150, and especially 588 d below. Observe that δπως is in

relation with *γημώμεθα*, not with *τάχιστα*, with which it would naturally be taken in the sense of *quam primum*.

450. *δάσασθαι*, fr. *δατέομαι*, cp. *δώσειν κυσὶν ὡμὰ δάσασθαι*, Ψ. 21.

453. *σπαραγοῖς*, 'as I tear you off'; she tears off her sacred symbols, as in *Agam.* 1235 ff. The words *ἐτ' οὖσ' ἀγνή* mean *virum nondum experta*.

455. *ποῦ σκάφος*, Cic. *Epp. ad Att.* vii. 35, quotes these words in the form *ποῦ σκάφος τὸ τῶν Ἀτρειδῶν*. *ποῖ=ἐς ποτέραν ναῦν*.

457. *Ἐρινῶν* = *Ἐρινύων*, gen. plur. *Ἐρινόν*, which is sometimes read, would be accus. sing.

460. *οὐ μακράν*, '*brevi*'; cp. *Or.* 858, *ἔοικε δ' οὐ μακράν ὁδ' ἄγγελος λέξειν τὰ κείμεν*, more usually *οὐκ ἐς μακράν*.

466. The whole of this very fine passage may be rendered somehow thus:

'O damsels, let me lie where I have fallen ;
Service unwelcome but disservice seems ;
To lie so low doth well beseem my lot,
Present, and past, and that which is to come.
Ye gods—ye will not minister to me.
Yet it is seemly to invoke your names
If any one fall on calamity.
First let my dying swan-note be of joy,
Thus shall I put more pity in my woes.
I was a queen, into a kingly house
Wed, and the mother of a princely line,
No ciphers, men of leading in the land.
No Trojan, Argive, or outlandish dame
Could boast herself of such a progeny,
All these I saw fall by the Argive spear,
To grace their sepulchres these locks I shore.
And with these eyes I saw their kingly sire,
I heard it not from others' lips, but saw him
Weltering in his life-blood at the altar,
And the town sacked. And all the girls I bore,
Fit to be jewels in the crown of wifehood,
I bore for foemen's usance : I am reft
Of all my damsels : never more, I wis,
Shall I behold them or be seen of them.'

τὰ μὴ φιλ', 'the undesired service' of helping her to rise from the ground. For the sentiment, cp. "Invitum qui servat idem facit occidenti," Hor. *A. P.* 467.

472. **ἐξᾶσαι.** The word is used by Plat. *Phaed.* 35 of the 'last song' of the dying swan; and Polybius xxxi. 20. 1 has the phrase, *ἐξᾶσας τὸ κύκνειον*: so it seems nearly certain that here there is an allusion to the last note of the dying swan.

474. **ἤμεν τύραννοι.** Most edd. read *ἡ μὲν τύραννος* or *ἡμιν τύραννος*, a form which is also introduced in *Hel.* 931; this is held by Cobet to be a Macedonian form of the imperfect of *εἰμί*. The form *ἡμιν* is found in *Chr. Pat.* 537. There is, however, no reason to change the ms. reading. It is the habit of the Attic writers, when they use plur. for sing., to recur to the sing. as soon as possible, and to use sing. and plur. in close juxtaposition, as in *ἦν θάνω θανούμεθα*, 904 below. *τύραννοι* is masc. A woman speaking of herself uses the masc. (1) when she uses the plural, as here; (2) when she speaks *generally* of her own sex, as *El.* 775, *οὐδὲ γὰρ κακῶς πάσχοντι μῖσος ὦν τέκη προσγίγνεται*: (3) when a chorus of women speaks of itself in the sing., the masc. is sometimes used, e.g. *Hipp.* 1103, *λείπομαι ἐν τε τύχαις θνατῶν καὶ ἐν ἔργασιν λεύσσω*.

ἐς τύρανα. See on 445.

476. **ἀριθμόν**, similarly used in Ar. *Nub.* 1203, Soph. *O. C.* 381, and of one man in *Heracl.* 997. [To what is the adverb attached? Does it qualify the noun? If so, cp. Dem. *Cor.* 245. 62, *ἐν τοιαύτῃ καταστάσει καὶ ἔτι ἀγνοία τοῦ ... κακοῦ*: Thuc. vii. 34, *τὴν οὐκέτι ... ἐπαναγωγῇ*. In that case, however, the article is present, and they are both *time*-adverbs; but see Thuc. ii. 4. 3, *ἦν ἀντικρυς δίοδος*: Krüger quotes Dem. 19. 141, *γέγονε τῶν ἐχθρῶν ἄρδην ὄλεθρος*.—H. C.].

477, 478. These verses are most probably spurious; as they stand they have no meaning; Stephens conjectured *οὓς* for *οὐ* before *Τρωάς*, and I have translated that reading; the sentence would then be like Ar. *An.* 659, *γῆ δ' οὐδ' ἀήρ οὐδ' οὐρανὸς ἦν*: Dind. says *οἴους*, not *οὓς*, would be required. See, however, 499, where *ὦν* seems to be quite synonymous with *οἶων*.

485. **εἰς ... ἐξαίρετον**, lit. 'for the choice dignity of husbands,' for espousals however distinguished.

486. **ἄλλοισι.** In 381 the mss. give us *ἄλλοις*, but there *ἄλλοις* must be changed to *ἄλλως*.

489. **τὸ λοίσθιον**, used as adverb. *θριγκὸς* is nom. in apposition to the sentence.

495. **ἐκ**, 'after,' cp. *κάλλιστον ἡμᾶρ εἰσιδεῖν ἐκ χείματος*, Aesch. *Agam.* 873; *ἐξ ὀλβίων ἀζηλον εὐροῦσαι βίον*, Soph. *Trach.* 284.

497. ἀδόκιμ' ὀλβίοις ἔχειν, 'unseemly for the prosperous to wear.' Her garments would betray how completely her former ὀλβος had fled; ὀλβος is here used in its Homeric sense of 'material prosperity.'

498. μῑς γυναικός, sc. Helen; γάμων (γάμον P) μῑς ἔνα is the ms. reading. Dind. reads διὰ γάμω μῑς δύο, but μῑς ἔνα is surely right; this pleonasm is much sought after by the tragics; cp. *Or.* 613, *Soph. El.* 617, *Aj.* 20, *Ant.* 443, 492. See also 776 below.

499. ὄων ... ὦν: the rel. ὦν is here used as synonymous with ὄων, as in 477, if Stephens' conjecture there is right. See Jebb on *Soph. Aj.* 125, who quotes *Eur. Alc.* 640, ἔδειξας εἰς ἔλεγχον ἐξελθῶν ὅς ἐλ. Of course ὦν τεύξομαι could not possibly by itself mean, 'what I shall have to meet!'; the relative could not be exclamatory; but here it attracts to itself the interjectional quality of ὄων, which immediately precedes.

506. δῆποτ', 'that once went delicately in Troy.'

507. σπιβάδα ... ἀποφθαρῶ, 'take me away to some lowly lair, to some precipice's crest, so that I may weep my heart away, and then cast me down and perish.' She longs for a lonely place where to weep and then slay herself. The commentators, puzzled by an apparent inconsistency in the aspirations of the 'mobled queen,' have made various conjectures, e.g. χαμαιριφῆ (a word found in *Chr. Pat.* 1430) for χαμαιπετῆ (Nauck); and for δακρύοις, ἄκραις or πέτροις (Musgrave), ὅκρισι (Hartung); but the text is quite sound: it is a fine touch of psychological analysis to make the queen long to weep her fill before she slays herself. There is, no doubt, an allusion to the death of Niobe.

511. ἀμφί μοι, 'lift, Muse, for me the lay of Troy.' This is the traditional epic exordium of a hymn, e.g. ἀμφί μοι Ἑρμείαο φίλον γόνον ἔννεπε, Μοῦσα, is the first verse of the Homeric hymn to Pan; so ἀμφί Ποσειδάωνα, ἀμφί Διώνυσον, ἀμφί Διὸς κούρους: so also ἀμφί μοι αἶ σε, Φοῖβ' ἀναξ, *Ar. Nub.* 595; hence ἀμφιανακτίζειν is 'to write dithyrambic hymns,' like that of Terpander, which began ἀμφί μοι αὐτε ἀναχθ' ἐκαταβόλον αἰδέετω φρήν: hence, too, dithyrambic poets were called ἀμφιάνакτες.

512. ὕμνων ᾠδάν. Cp. θρήνων ... ᾠδás, *Soph. El.* 88; δακρύων ... μέλος, *Eur. Hipp.* 1178; μέλος ... τύχης, *Iph. Aut.* 1280.

513. ἐν. See L. and S., *ἐν*, II. 1, 2.

516. τετραβάμονος ἀπήνας, 'the horse that conveyed him,' that is, the *ecus durateus*, 'wooden horse'; ἀπήνη is simply a 'vehicle,' as in *Med.* 1123, ναῦαν ἀπήνην: the adj. τετρα-

βάμονος tells the nature of the vehicle, *i.e.* that it was a horse; *τετρ.* is 'a horse,' like *quadrupes* in Latin, and qualifies *χηλαί, ψάλια* in *Phoen.* 792, 808. The horse was moved on wheels; cp. Virg. *Aen.* ii. 235, "pedibusque rotarum|subiciunt lapsus"; and Q. Smyrn. xii. 424, ἐσθλὸς Ἐπειὸς|ποσσὶν ὑπὸ βριαροῖσιν ἐύτροχα δούρατ' ἔθηκεν.

520. βρέμοντα, 'rattling loudly,' 'ringing with the clash of arms within it.' βρέμειν is applied to the sound of the *λωτοί* in *Bacch.* 161, and to the clash of arms in *Heracl.* 832. For ούράνια, see on 325, 1301. Cp. Virg. *Aen.* ii. 243, "atque utero sonitum quater arma dedere."

521. ἐνοπλον, 'equum fetum armis'; so ἐνθεός is 'inspired,' ἐνθηρος is 'infested with wild beasts,' and ἔγκαρπος is 'fruity.'

522. ἀπό, 'standing on the rock and crying out from it,' cp. *Phoen.* 1223, *Soph. El.* 137, where τὸν γ' ἐξ Αἴδα ἀνστάσεις = τὸν ἐν ᾧδου ἐξ ᾧδου ἀναστήσεις: so *Soph. καθήμεθ'* ἄκρων ἐκ πάγων, *Ani.* 411; and τῶν παρὰ βασιλέως, *Xen. An.* i. 1; τοὺς ἐκείθεν ἐπιβοηθεῖν, *Thuc.* i. 62; *Eur. Hel.* 1591, *Phoen.* 1223, *Thuc.* iii. 21, *E.* 153, φ. 420.

526. Ἰλιάδι, κόρα, sc. Pallas.

530. See note on 550.

531. γέννα, this word is followed by δώσων, which agrees with λαὸς implied in γέννα, a construction πρὸς τὸ σημαίνουμενον.

534. ξεστὸν λόχον, 'the Argives ambushed in the cunningly wrought mountain pine, Troy's doom.' ξεστὸν refers in grammar to λόχον, but in sense to πύκκα: for though λόχος might, and often does, indicate the 'place of ambush,' yet the words πύκκα ἐν οὐρείᾳ here force us to take λόχον as referring to the 'men that form the ambush,' and so, of course, ξεστὸν cannot be literally predicated of it. This application of an adj. to a subst., to which in sense it only mediately refers, is a frequent device whereby the Greek poets achieve dignity of language, and avoid a commonplace style. It is a marked feature in the style of Pindar. It is called by Jelf "the interchange of attributive forms." But 'the smooth-planed ambush' for 'men ambushed in a horse of smooth-planed wood' is certainly a too daring use of this figure. *Hdt.* iii. 8 has ξύλινον λόχον. I have slightly changed the form of both the strophic and antistrophic verse in the interests of the metre. The ms. reading is *ἄεισον ἐν δακρύοις* and πύκκα ἐν οὐρείᾳ. The metrical form is now — — — — —. A spondee may correspond to a trochee in this form of verse. For the prodelision cp. σθένει πινικελῶ, *Soph. O. C.* 1086. Dr. Heinsch would read *πενκᾶν οὐρεῖαν*,

comparing Q. Smyrn. xii. 124, οἱ δ' ἐλάτῃσιν ἐπιβρίσαντες ἀν' ὕλην | τάμνον δένδρεα μακρά.

535. For θεᾶ B and C give θέα, and the schol. has καὶ ὁ Πρίαμος ἐξῆλθε τὴν βλάβην θεασόμενος. But θέα δώσω = θεασόμενος is impossible, and is not defended by the usage of θέα διδόντες in *Andr.* 1087; of πόνους διδοῦσα, *Or.* 1663; or of φιλήμασιν ἔδωκε, *inf.* 1176. Weil (*Revue de Philologie*, Nouv. Sér. i., Paris 1877, p. 195) infers from the schol. that Priam must have been mentioned, and suggests

ἂν Δαρδανίδας ἄταν θεᾶ δώσω.

He urges that δώσοντες would have been used, not δώσω, if the part. agreed, according to the constr. πρὸς τὸ σημαίνόμενον, with γέννα. He thinks that the schol. thought Δαρδανίδας meant 'Priam,' but he himself refers it to 'the people of Troy,' comparing Ἐρεχθείδης, Κεκροπίδης, Αἰγείδης for 'the Athenians' in Aristophanes, *Knights*.

536. χάριν, 'as an acceptable oblation to the virgin with coursers of immortal strain,' i.e. Παλλὰς Ἰππία: others take ἀμβροτόπωλος as meaning simply 'virgin goddess,' πῶλος being *virgo*, and the word being formed on the analogy of ὀρθόμαντις = ὀρθὸς μάντις: so ἀριστόμαντιν, αἰνολέοντα, αἰνογιγάντων, αἰνόπαρις, αἰνοπάτηρ, αἰνοτύραννος. Cp. "Pars stupet innuptae donum exitiale Minervae," Virg. *Aen.* ii. 31. But Herm. interprets quite differently. Instead of taking χάριν in apposition to the sentence, he takes it in apposition to ξεστόν λόχον, and renders 'the gift of a divine steed that never felt the yoke.' This seems at first sight to give a more natural meaning to χάριν with gen.; but in defence of the other interpretation we have, e.g. Aesch. *Agam.* 182, δαιμόνων χάρις = 'homage due to the gods.'

537. κλωστοῦ, 'with encircling hawsers of spun flax'; κλωστοῦ is from κλωστής = κλωστήρ, 'yarn.' Kirch. reads κλωστοῦ ... λίνιοι, which reading he draws from the note of the schol., καθάπερ ναὸς σκάφος κλωστοῦ λίνου ἀμφιβόλοις, ὃ ἐστὶ σχοινίοις, οὕτως ἐπὶ τὸν ἵππον ἐπέβαλον. The schol. seems, therefore, to take ἀμφιβόλοις as a subst.; from the same note Matthiae drew ὡσεὶ for ὡς εἰς of the mss. The allusion might be to the Greek custom of conveying ships over an isthmus by means of ropes and rollers. But Q. Smyrn. xii. 428, compares the drawing in of the wooden horse to the *launching* of a ship:

ἐλκον ἐπιβρίσαντες ἀολλέες, ἥντε νῆα
ἐλκωσιν μογέοντες ἔσω ἀλὸς ἡγήσεσθαι
αἰζηοί.

As his description and that of Eur. may have been (and probably were) founded on the same now lost cyclic epic, the passage quoted from him affords good reason for our understanding the passage before us as referring to the launching of a ship, not to its conveyance over an isthmus.

539. **φόνια**, 'they put it in the shrine of the goddess Pallas, on the floor fateful to fatherland.'

541. **ἐπὶ ... παρῆν**: the verb and preposition are separated by *tnesis*. [There is probably a reminiscence of the Homeric *ἐπὶ κνέφας ἦλθε*. Cp. *πολύτλας ἀνὴρ*, *Aj.* 958, as an echo of *πολύτλας διὸς Ὀδυσσεύς*, so *ib.* 175, *βοῦς ἀγελαίας*: and perhaps *Phoen.* 210, *ἀκαρπίστων πεδίῳ Σικελίας* (*sc.* *ἀλός*), is an echo of *ἀλὸς ἀτρύγετοιο* in Homer, as well as *κυβιστήρες*, *ib.* 1131, of *ὡς ρεία κυβιστῶ*, *Il.* 745.—H. C.]

544. **ἀνά**. *ἀνά* is sometimes explained as = *ἀνήμερον*: but this explanation can by no means be accepted in the absence of examples to justify such a usage; neither can *ἀνά* mean *comitante pedum strepitu*, an employment of this preposition which cannot be defended. I believe that *ἀνά* is separated by *tnesis* from *ἐμελπον*: we have *ἀναμέλω* with acc. of cogn. sign. *ἀοιδάν*, in *Theocr.* xvii. 113. I have retained the *τ* of the mss. after *βοάν*, which Dind. strikes out; *ἀνέμελπον* governs both *βοάν* and (by a slight *zeugma*) *κρότον*, 'plied featly the rhythmic footfall, featly the jocund lay.' It must be remembered that *μολπή* refers, not to singing only, but to 'song and dance,' or any 'rhythmic measured movement,' being applied even to Nausicaa's game at ball (*ζ.* 100).

550. **ἔδωκεν ὕπνω**. The metre shows this to be faulty, the antistrophic verse being *δόλιον ἔσχον ἄταν*. Herm. suggests *ἀπεδίωκεν ὕπνω*: Reiske, *παρ' ὕπνω*, '*apud caminum.*' Perhaps we should read

πυρὸς μέλαιναν αἴγλαν
πυρὸς ἔδωκεν ὕπνω,

'the lamps alight shed a gloomy glare on the sleepers. Euripides' proneness to iteration of words, especially in choral odes, is a familiar feature in his style, and is often parodied by Aristophanes. Dr. Maguire would read, *ἔπορε τοῖς ἐν ὕπνω*. The schol. is *τὸ σέλας τοῦ πυρὸς τὴν μέλαιναν αἴγλαν δέδωκε τῷ ὕπνω*, ὃ ἐστὶ τὴν μέλαιναν κατάστασιν. He takes *μέλαιναν αἴγλαν* to mean 'darkness,' and the sense of the passage to be *διεδέξατο ἡ νύξ τὸ πῦρ, σβεσθέντος γὰρ αὐτοῦ ἐκοιμήθησαν*, 'and in the houses the bright light [extinguished] gave to the sleepers but a darksome glimmer,' such as would prevail all night without any artificial light in the countries with which Eur. was familiar. The note of the schol. suggests that we might

read ἀντέδωκεν ὕπνῳ, which would sufficiently correspond with the antistrophic verse. Perhaps the poet wrote ἀντιδέδωκεν (the schol. writes δέδωκεν). We could then read in the antistrophe, δούλιον ἔσχον ἅπαν, 'in their joyance they gat for themselves chains and slavery.' For ἔσχον, 'gat them,' cp. Pind. *N.* x. 24, Οὐλία παῖς ξνθα νικάσαις δις ἔσχεν ... εὐφόρων λάθαν πόνων, and the commentary thereon. I own I do not understand δόλιον ἔσχον ἅπαν, which cannot mean 'they grasped the steed that betrayed them,' and is very feebly expressed if it merely signifies 'they were betrayed.' However we take the passage, ὕπνῳ means 'to sleep,' in the sense of 'to such as slept,' for, as the context shows, many watched.

551. **δρεστέρα**, Ar. *Lys.* 1262 calls her ἀγοτέρα ... Ἄρταμι στροκτόνε ... παρσένε σιά ... κυναγέ.

554. **κόραν**, sc. Ἄρτεμιν, which word indeed the mss. supply, but the metre shows it to be a gloss.

557. **βρέφη**, 'the sweet infants clung with scared hands to their mothers' skirts.' Cp. 745, 1090. For the sing. *ματρί*, cp. σῶμα δ' ἐς ἥβην ἦλθεν τέκνων, *Med.* 1008; ἐκίνουν θύρσον, *Bacch.* 724, where see note.

560. **λόχου**. Here *λόχου* is 'the place of ambush,' the horse; *ἔργα* is in apposition to the foregoing clause, "quae quidem omnia Minervae consilio facta sunt."

564. **καράτομος**. This extremely bold expression can by no means be rendered literally in English. The meaning is 'the young men butchered, alone and defenceless, added laurels to the crown of Hellas, nursing mother of brave boys.' The adj. *καράτομος* refers in sense rather to *νεανίων* than to *ἐρημία*. Cp. 533. The mss. give *νεανίδων*, but this must be wrong. The young women would be carried away as captives; the young men who were butchered would be such as were surprised alone, and so could not offer any successful resistance.

570. **εἰρεσία μαστῶν**. This again is a very bold expression. It has been explained absurdly in many ways. Musgrave holds that as Andr. is said *πορθμύεσθαι*, which is an allusion to a ship, so Ast. is said to follow behind like a boat towed after a ship, impelled *mammarum desiderio*. Others, supposing Ast. to be in the carriage with Andr., render, 'close to his mother's breasts, shaken with the motion of the carriage.' It need hardly be said that Eur. would not have written anything so absurd as this; and against Musgrave's explanation, among other considerations, it may be urged that Ast. was

certainly not a suckling at this period. I fancy that in this bold expression there must be a reminiscence of the use of *ἔρρσσειν* in the sense of the 'measured rhythmical *planctus* or beating of the breast,' by which Greek women expressed their grief; cp. γῶων ... ἐρέσσετε ... χερσὶν πίτυλον, Aesch. *Theb.* 855; ἔρρσσ' ἔρρσσε καὶ στέναξε, *Pers.* 1046. So here παρὰ εἰρρσία μαστῶν must (by a very bold use of language) mean παρὰ μητρὶ μαστοῦς ἐρρσσοῦση, 'beside his mother, who is beating her breasts' as the car advances. παρὰ εἰρρσία μαστῶν = παρὰ μητρὶ μαστοῦς ἐρρσσοῦση is not more bold than καράτομος ἐρρμία νεανιῶν = νεανίαι καράτομοι ἐν ἐρρμία. Matth. understands εἰρρσία μαστῶν to mean 'her heaving breasts'; but this is as daring an expression as is implied in my explanation, and is not in accordance with the almost *technical* usage of ἐρέσσειν = *plangere*. Cp. διερέσσειν of wild impassioned waving of torches, 1258. We might, however, take παρὰ as an adverb, and understand εἰρρσία μαστῶν to mean 'borne on the breast.' The Greek poets are fond of figures taken from rowing, as in πετρῶγων ἐρετμοῖσιν, *Ag.* 52; and (a still closer parallel) a poet quoted by Athenaeus, xv. 699 A, has εἰρρσίῃ γλώσσης ἀποπέμφομεν εἰς μέγαν αἶνον: so here εἰρρσία μαστῶν might mean literally, 'by the oarage, conveyance, of her breast,' i.e. 'borne on his mother's breast.' But the chief objection to this view seems to be that Ast. is not described as a child of such very tender age throughout the play. Verse 1171 clearly shows that Ast. was not an infant; for how could he observe and perceive the royal attributes of his father's state? (This difficulty, however, would be avoided by accepting Prof. Crossley's view of 1171, that the οὐκ is *drawn back*, and qualifies γνῶς and ἰδῶν as well as οἶσθα: see note on 1171.) But ἔπεται seems a strange word to describe an infant borne on his mother's breast. The version of L. and S., 'clasped close to her throbbing breasts,' is hardly to be found in the Greek words. Mr. E. G. Butler of Ennis College takes ἔπεται as meaning 'keeps time with,' 'follows the motions of,' a sense somewhat supported by ἐσπόμενος δουρὶ, M. 395. Ast. might be borne on her throbbing breasts, though not a suckling, and with them he would rise and fall. Mr. Stanley would read παρὰ δ' εἰρρσίας ἀστῶν. He conceives that Andr. is brought on the stage in an ἐκκύκλημα, like Euripides in *The Acharnians*. The men pushing it along are compared to rowers. The young Ast. walks beside them. For the plur. of εἰρρσία he compares Orph. *Arg.* 374, 1039; and for the concrete meaning and defining genitive, Soph. *Phil.* 936, Aesch. *Pers.* 914. He notices that there is no allusion to horses or mules yoked to the car, as there is in the *Electra* when Clytae-

mnestra comes on the stage. Dr. Joseph Heinsch (*Comment. Eurip. Specimen*, Glatz. 1886) conjectures παρ' ἀπειρέσια κλαίων ἔπεται, comparing Soph. *Aj.* 927, ἀπειρεσιών πόνων, and Q. Smyrn. ἀπειρέστον κεχάροντο. He also suggests παρὰ δ' ἀπτόμενος μαστῶν, comparing ἦψω δὲ γονάτων, *Hec.* 245; ἄψαι μητρός, 439; ποδῶν ἐφηπτόμεν, ἄψασθαι, *Chr. Pat.* 2104, 2453; χρωτὸς ἄψασθαι, *ibid.* 464; ποδῶν ἐφάπτομαι, *ibid.* 773, all of which references have their weight, as the *Troades* is one of the plays of which the *cento* is composed. If I ventured to ascribe to Eur. epic diction at all, I would borrow from it more largely, and read παρ δ' ἀπερείσι' ἀλαστῶν ἔπεται, 'beside her follows sore distraught,' thus avoiding the asyndeton and adhering closely to the mss. For ἀλαστῶν, cp. Leaf on M. 163, not L. and S., who give a meaning incompatible with the usage of the word and with its presumed etymology.

572. νότοισι. So νότον is applied to any flat surface, the sea, the land, a rock, an altar, and (with a metaphorical allusion to a horse) it is used of a tree in *Bacch.* 1074.

576. ἀπό, sc. λελησμένοις ἀπὸ Τροίας.

577-601. This beautiful antiphony may be compared with the solemn litanies of the *Persae*.

578. ἐμόν, 'Why keenest thou this coronach; 'tis mine.' Andr. says that her case is so piteous that ὦμοι belongs to her as of right; τῶνδ' ἀλγέων is the gen. after an interjection, as in οἱ γὰρ θανάτου τοῦ σοῦ μελέα, *Iph. A.* 1287; οἶμοι τῶν ἐμῶν ἐγὼ κακῶν, *Phoen.* 384; φεῦ τοῦ ἀνδρός, 'ah, what a man,' Xen. *Cyr.* iii. 1. 39. I have preserved ἐμόν and τῶνδ' of the mss. against Hermann's ἐμῶν and τόνδ', which Dind. accepts.

583. ἐμῶν τ' εὐγ. παίδων = ἐμοί τ' εὐγενεῖς παῖδες, the abstract noun being used for the concrete.

584. ἐμᾶς agrees with πόλεος in next verse but one.

585. λαμπρά, 'too evident is the ruin.'

588 a. λῆμ', 'thou that wert mutilated by the Achaeans,' i.e. Hector. Such would be the natural meaning of λῆμα. But it is perhaps better to take the word in the sense of λύμη, 'scourge of the Achaeans.' Cp. *perniciēs* in "perniciēs et tempestas barathrumque macelli," Hor. *Ep.* i. 15. 31.

588 b. κοίμισαι, 'take me to Hades to sleep,' *constructio praeagnans*. See on 445.

589. πόθου, 'deep are these yearnings of us who have to dree this weird.'

"Sore are our yearnings, sharp anguish is come on us,
O sorrow-stricken :

Ruined our city is ; cloud over cloud do our miseries
thicken,

Sent by the hate of the Gods, since thy son was from
Hades delivered,

He for whose bridal accurst were the bulwarks of Ilium
shivered.

Pallas the Goddess is left amid corpses blood-boultered
that crowd her,

Spoil for the vultures, and Troy 'neath the yoke-band of
thraldom hath bowed her."—W.

592. ὁ δὲ σὸς γόνος. Andr. has not heard of the death of
Paris by the arrow of Philoctetes (Soph. *Phil.* 1425). Paris
had already been slain ; see v. 952.

595. ἦνυσε. See on 232.

597. ἐλοχέυθην, 'where I was in travail,' lit. 'was delivered';
cp. *Bacch.* 3.

598. ἐρημόπολις. This is Seidler's emendation for ἐρημος
πόλις : exactly similar is Porson's μετωποσωφρόνων for μετώπων
σωφρόνων (which violates the pause) in Aesch. *Suppl.* 194.

603. ἀδάκρυτ', used as an adv., 'without tears,' 'yea, even
the dead remembereth with wet eyes'; cp. Byron, "And
thou who tell'st me to forget, Thy looks are wan, thine eyes
are wet."

604. ἡδύ, 'what a sweet thing tears are,' a very common
idiom.

605. μουσα. See 120, "the chant with sorrow fraught."—W.

609. τὸ μηδέν. See on 412 ; for the aor. expressing what is
wont to happen, see *Madv. Syn.* § iii., *Rem. a* ; Goodwin,
§ 30, 1.

612. δεινόν, 'strange,' 'mighty,' not 'terrible,' so δεινὸν τὸ
τίκτειν, 'strange is the power of motherhood.'

614. ἄλλος τις, *Ajax alter* ; see 70. 'Such a one as Ajax,'
i.e. 'a ravisher.' The plural is more usual when a proper
name is used to denote the type or class to which the indi-
vidual belonged : cp. *Χρυσήϊδων μείλιγμα*, *Aj.* 1439 ; *Λαμάχων*
ἀπαλλαγείς, *Ar. Ach.* 270 ; but for the sing. cp. Aesch. *Prom.*
86, αὐτὸν γάρ σε δεῖ Προμηθέως.

615. χἄτερα, 'you are hapless even in your other daughter,'
Polyxena, lit. 'on the other side,' two only being contem-
plated, Polyxena and Cassandra. Hec. replies, 'Ay, hapless
beyond measure and beyond count.' The construction is,

νοσῶ γε ταῦτα ὧν ἐστί μοι οὔτε μ. οὔτε ἀρ. Observe *ἐτερος* sometimes = *ἄλλος*: of this a good example is in *Hec.* 361, τὸν Ἑκτορὸς τε χātέρων πολλῶν κάσιν. See also 362.

621. σαφές, 'here is plainly told the riddle which Tal. but now obscurely shadowed forth'; *πάλαι* often refers to the quite recent past in the Attic writers, just as *procul* in Latin comedy means 'hard by.'

622. νιν αὐτή. Kirch. reads νιν αὐτήν, a common pleonasm in the tragics.

623. ἀπεκοψάμην, 'I smote my breast for the dead.'

624. προσφαγμάτων, 'how heinous was the sacrifice of thee.' For gen., see on 578.

627. ζώσης, 'she was more blessed in her death than I who live'; βλέπειν is, as often, quite synonymous with ζῆν.

629. ὦ τεκοῦσα, 'O mother' (of the sacrificed Polyxena). Musgr. reads οὐ τεκοῦσα, 'O mother, that barest me not,' i.e. mother-in-law; so *Ion* 1324, χαῖρ' ὦ φίλη μοι μήτηρ οὐ τεκοῦσά περ, but there the final words only explain that *μήτηρ* is used as a term of respect, as in 1182, 1228, below, and so I would understand οὐ τεκοῦσα if read here; I do not think Eur. would have expressed in those terms the relation of a mother-in-law. Musgr. might have quoted in support of his conjecture, *τίκτουσαν οὐ τίκτουςαν*, *Chr. Pat.* 62. But the whole conception of a mother-in-law as a mother is foreign to Greek thought.

633. ἀλγεῖ, the dead man 'has not the pain of feeling his woes.' There is no need to supply a second *οὐδέν*. See on 172 above, 1171 below. Mr. A. C. Pearson, finding an objection in the tense of *ἡσθημένος*, proposed to read τῶν κακῶν δ' ἔσβη μένος. But *ἡσθημένος* does not necessarily imply any more than *αἰσθανόμενος*, and if it did we could understand, 'having known what the ills of life are.'

635. ἀλάται, 'wanders away from,' i.e. 'loses,' 'is bereft of,' cp. *εὐφροσύνας ἀλάται*, Pind. *O.* i. 94; but the addition of *ψυχὴν* makes the phrase a little difficult, 'in thought he loses his happiness,' i.e. 'he reflects on his lost happiness,' 'he misses his former happiness,' so Dante's well-known "nessun maggior dolore Che ricordarsi del tempo felice Nella miseria," and Tennyson's "This is truth the poet sings, That a sorrow's crown of sorrow is remembering happier things."

636. ὥσπερ οὐκ ἰδοῦσα φῶς. It was probably this passage which suggested to Seneca the reflections on a future life which he puts into the mouth of his chorus in his *Troades*, "Quaeris quo iaceas post obitum loco | quo non nata iacent," *Tro.* 410 ff.

638. ἐγὼ δέ, 'I aimed at high repute, and having gained much of it, yet I was balked of success,' that is, all my plans were frustrated by this great calamity, which has made me a slave instead of living a pattern to wives. τῆς εὐδ. depends on τοξεύσασα. Paley shows that τύχη means 'the hitting the mark,' aptly comparing μὴ 'κ τύχης ὠρμισμένους, 'anchored not out of bow-shot,' *H. F.* 203.

641. ἐξεμύχθουν, see 873, 'whatsoever things have been devised that are of good repute for women, all these I attained unto in the house of Hector.' So below, 873, ἐξεμύχθησαν = 'achieved (the recapture of) Helen.'

642. πρῶτον μὲν, Dind. has bracketed 642-651 and 656-657. I formerly followed him, bracketing even 652-655. I now believe that Eur. wrote the whole passage, if he ever wrote a line. It is exactly in his vein, and the difficulties are just such as his style presents, but which an imitator would be afraid to introduce. The sentence is very confused. As ἐνθα in 642 cannot mean 'whereas' (though edd. have carelessly assumed that it could), but must mean 'where,' we must suppose that the writer of these lines was going to say, 'In the first place I used to remain in the house, where a woman ought to remain, for not to stay at home ever carries in its train ill-repute, whether a woman's fame be otherwise besmirched or not'; but he subsequently modified the form of the sentence in such a way as to leave ἐνθα without any antecedent; αὐτὸ τοῦτο in 643 is τὸ μὴ ἔνδον μένειν, and τοῦτον in 645 is τοῦ μὴ ἔνδον μένειν: so too ἦτις οὐκ ἔνδον μένει, 644 = τὸ μὴ ἔνδον μένειν, according to a familiar idiom whereby the Attic writers, instead of saying ἀγαθοῦ ἐστὶν ἀνδρὸς μὴ ἀδικεῖν, often write ἀγαθοῦ ἐστὶν ἀνδρὸς ὅστις οὐκ ἀδικεῖ. The passage may be analyzed, δόμοις being antecedent to ἐνθα, thus: πρῶτον μὲν παρείσα πόθον τοῦτον [i.e. τοῦ μὴ ἔνδον μένειν] ἔμμενον ἐν δόμοις, ἐνθα ἦτις οὐκ ἔνδον μένει, [ταύτῃ] αὐτὸ τοῦτ' ἐφέλκεται κακῶς ἀκούειν, 'First, I used to stay in the house, where whoso stays not [to her] this very thing [her gadding abroad] bringeth disrepute.' The sentence in prose would have run thus, πρῶτον μὲν παρείσα πόθον τοῦ μὴ ἔνδον μένειν ἔμμενον ἐν δόμοις ἐνθα ἐχρῆν, ἐπεὶ αὐτὸ τὸ μὴ ἔνδον μένειν ἐφέλκεται κακῶς ἀκούειν γυναιξί, κὰν προσῇ ψόγος κὰν μή. Cp. π. 294, αὐτὸς γὰρ ἐφέλκεται ἀνδρὰ σίδηρος. The whole passage, 642-651, is found in *Chr. Pat.*; the difficulty of construction is there avoided by reading οὖν γε for ἐνθα. The omission of the article before κακῶς ἀκούειν is irregular (*Goodwin*, § 92-93, *Madv.* § 154). Cp. 1056 below.

646. κομφά, 'the tinsel-talk of women.'—W.

647. εἰσεφρούμην. See L. and S. under εἰσφρέω.

648. οἴκοθεν, 'having *by nature* a sound reason to guide me'; οἴκοθεν, like *domi*, means, 'having about me,' 'having a store of'; we find *domi est* in Cic.; and Cat. has (xxx. 14) "gaudete quidquid est *domi* cachinnorum," 'laugh all the laughs ye have' (lit. 'have about you,' 'keep stock of'). See 963.

650. ἀμὲν = ἀ ('in what matters') ἐχρῆν με νικᾶν πόσιν: so νικᾶν καὶ δίκαια καὶ δικά = 'in both good cases and bad,' Ar. *Nub.* 99; ἦδη is the Attic form of ἦδειν, plup. of οἶδα.

655. αὐθεντῶν. This word always means 'murderer' in Eur. We have only the authority of Suidas and grammarians for αὐθεντής = δεσποτής, which sense is more natural here. In *Suppl.* 442, where δῆμος αὐθεντής χθονὸς would also require the sense of δεσποτής, Dind. accepts Markland's conjecture, εὐθυντής. It would be easy to read εὐθυντῶν here, but the word may be explained as meaning, 'murderess of my kin.' Hector's murderers were her murderers. Orestes calls Clytaemnestra his murderess because she slew his father. See 920, 921.

659. μισήσομαι, fut. mid. in semi-passive sense, 'I shall get myself hated'; so in *Ion* 597, 611.

663. καινοῖσι, 'by means of a new marriage.'

664. Cp. Virg. *G.* iii. 517, "maerentem abiungens fraterna morte iuvenum."

666. καῖτοι, 'yet the brute-kind is dumb, unreasoning, lower than man.' Observe the subject has the article, the predicates have not.

677. κλέπτομαι, 'and I am not beguiled by the phantasy that it will ever be well with me—sweet were even such a phantasy.' Cp. κρεῖσσον δὲ τὸ δοκεῖν κἂν ἀληθείας ἀπῆ, *Or.* 230; cp. also Sen. *Tro.* 432, "prosperis rebus locus | ereptus omnis, dira qua veniant habent; | miserrimum est timere cum speres nihil."

681-700. I give Mr. Way's rendering of this fine passage:

"Though never yet I stepped aboard a ship,
From pictures seen and hearsay know I this,
That, if there lie a storm not passing great
On mariners, for deliverance all bestir them:
This standeth by the helm, that by the sail;
That baleth ship: but if the sea's full flood
In turmoil overwhelm them, cowed by fate
To the waves' driving they commit themselves.
So I withal, though many a woe is mine,
Am dumb, and I refrain my lips from speech,

For the gods' misery-surge o'er-mastereth me.
 But, dear my daughter, let be Hector's fate,
 Seeing no tears of thine shall ransom him;
 But honour him that is to-day thy lord,
 Tendering the sweet lure of thy winsomeness.
 If this thou do, thy friends shall share thy joy,
 And this my son's son shalt thou rear to man,
 To Troy a mighty aid, that children born
 Of him hereafter may in days to come
 Build her, and yet again our city rise."

686. *ἄντλον*, 'keeping out the sea water'; this word in the tragic poets always means the *inimicum imbrem*, the sea water which makes its way into the ship through leaks and chinks; cp. *ἄντλον οὐκ ἐδέξατο* in Aesch. *Theb.* 796, and the well-known passage, *ἀλίμενόν τις ὡς εἰς ἄντλον πεσών*, *Hec.* 1025, where *ἄντλον* does not mean the vessel's hold, but the *inimicum imbrem* of the sea. For *εἰργων*, cp. *κλῆθρον εἰργέτω στέγης*, *Frag.* 364. 20.

687. *τύχη*. Nauck reads *φορᾶ*, with *Chr. Pat.* 628.

695. *δέλεαρ*, 'allurement'; *τρόπων* is the descriptive gen., see *Madv. Syntax*, § 54 b, *Rems.* 1 and 2.

697. *παῖδα τόνδε παιδός*. Astyanax, son of Hector.

700. *κατοικίσειαν*. I have given Nauck's correction of *ἔν' εἶποτε* | *ἐκ σοῦ* of the MSS.; Ald. reads *ἔν' οἷ ποτε* | *ἐκ σοῦ*. A. C. Pearson conjectures *μεγίστην ὠφέλησιν, εἶποτε* | *ἐκ σοῦ*. The opt. is *attracted* into the mood of *ἐκθρέψειας* ἄν. For this attraction of the opt., see on *Bacch.* 1255.

709. *μῶν οὐ*, sc. *ἔδοξε*, 'is it that he is to have a different master from me?' *οὐ* goes with *τὸν αὐτόν*.

713. *ἐπήνεσ'*, 'I commend your reserve, unless your tidings are fair'; *αἰδῶ* is the 'respect for her feelings,' which seems to make his tale so hard to tell; but if his tidings be good, she does not commend his withholding them so long.

716. *λέγων*: observe the change of tense in *λέξας*, 718; cp. *ἐμύχθουν* and *κατεξάνθην*, 755; *γαμέι* and *ἐδούλευσ'*, 962; *βαίνει* and *ἀπόδος*, 1039.

719. *νικήσειε*, 'may such a vote be carried about his flesh and blood,' an impers. use of the verb which is common enough, see L. and S., *νικάω* 3.

722. *εὐγενῶς*, 'let your grief be a noble grief, nor deem you are strong when you are helpless.'

725. *κρατεῖ*, 2nd pers. sing. pass.

726. ἡμεῖς, 'we are strong enough to contend with one woman.' There is certainly an ironical bitterness about these words which does not harmonize with the tone of the rest of the speech. Hence Nauck proposes ἡμῶν τε πῶς γυναῖκα μάρ-
νασθαι μίαν | οἶόν τε.

729. Ἀχαιοῖς, Nauck and Kirch. read Ἀχαιῶν with V, comparing 638 above, and *Bacch.* 1100, ἔεσαν ... Πενθέως.

735. τιμηθείς. For the construction πρὸς τὸ σημαίνονμενον, cp. 531, 852, and *Bacch.* 1307, ἔπρος ... καθανόντα.

737. εὐγένεια ἀπώλεσεν, cp. Sen. *Tro.* 500, "grave pondus illum magna nobilitas premit."

737-755. I append Mr. Way's version :

" Thy father's heroism ruineth thee,
Which unto others was deliverance.
Ill-timed thy father's prowess was for thee !
O bridal mine and union evil-starred,
Whereby I came, time was, to Hector's hall,
Not as to bear a babe for Greeks to slay,
Nay, but a king for Asia's fruitful land !
Child, dost thou weep ?—dost comprehend thy doom ?
Why with thine hands clutch, clinging to my robe,
Like fledgling fleeing to nestle 'neath my wings ?
No Hector, glorious spear in grip, shall rise
From earth, and bringing thee deliverance come,
No kinsman of thy sire, no might of Phrygians ;
But, falling from on high with horrible plunge,
Unpitied shalt thou dash away thy breath.
O tender nursling, sweet to mother, sweet !
O balmy breath !—in vain and all in vain
This breast in swaddling-bands hath nurtured thee.
Vainly I travailed and was spent with toils ! "

742. σφαγεῖον is 'a vessel for holding blood,' not 'a victim,' which is σφάγιον. Hence Nauck, οὐ σφάγιον νῖόν : Kirch., οὐ σφάγιον ἴνῃν : but the verse labours under another defect, for τέξομαι, not τέξω, is the Attic future of τίκτω : moreover Ἀσιάδος with an adj. is strange in next verse ; we have πᾶσαν Ἀσιάδα in *Ion* 1355, but that is not so strong a case as here, for γῆν would easily be understood with πᾶσαν Ἀσιάδα, just as in Ἀσιάδος κρούματα, *Frag.* 371, κιθάρας must be supplied. These defects in diction, as well as the weakness of the two lines, seem to betray the hand of the interpolator.

745. ἀντέχει, cp. Sen. *Tro.* 802, "quid meos retines sinus | manusque matris ? cassa praesidia occupas." See note on 1090.

749. **συγγένεια**, 'kin,' used here collectively, but of a single kinsman in *Or.* 1233.

753. **διὰ κενῆς**, 'in vain,' see L. and S., *κενός* 2.

755. This verse occurs in *Med.* 1026.

756. **οὔποτ' αἰθις**, 'for you will never embrace me more.' Observe, it should be *μήποτ' αἰθις*, if the meaning were 'now for the last time embrace me.'

759. **βάρβαρα**, 'un-Greek,' as Mr. Way renders it. The word could not, of course, mean 'barbarous' in the modern sense of 'cruel,' though it sometimes comes near it, as in *Hel.* 501, *ἀνὴρ γὰρ οὐδεὶς ὧδε βάρβαρος φρένας*.

779. **στεφάνας**, 'the highest parapet,' 'battlement of the ramparts.' In a different sense is *στεφ.* used in *Hec.* 910, *ἀπὸ στεφάναν κέκαρσαι πύργων*, 'thou art shorn of thy coronal of towers,' where *πύργων* is the *descriptive* gen., or gen. describing the material of which the coronal was composed.

782. **κηρυκέειν**, 'such tragical announcements ought to be left to him who is pitiless, and more prone than is my spirit to heartlessness.' *τῆς ἡμ. γνώμης* = *ἐμοῦ*, as "sententia Catonis" stands for 'Cato' in Hor.

786. **συνώμεθα**, 'we are reft of thee,' lit. 'of thy life'; Eur. uses *ψυχὴν Ὀρέστου* as a periphrasis for *Ὀρέστην*.

790. **ἄρχομεν**, 'this is all I am mistress of'; Hec. says that she has nothing now in her power to give Ast., but *πλήγματα κρατὸς στέρνων τε κόπους*, she can but smite her head and beat her breast in mourning for him. For the former gesture of grief, cp. Cic. *Brut.* 278, "*nulla perturbatio animi, nulla corporis, frons non percussa, non femur, pedis, quod minimum est, nulla suppletio.*"

791. **τί γὰρ οὐκ ἔχομεν**, 'what evil are we spared, what woe do we want, to fulfil the sum of our utter ruin?' *χωρεῖν διὰ ὀλέθρου* = *ὀλλυσθαι*, and must be distinguished from *χωρεῖν εἰς ὀλέθρον*.

794. This very exquisite ode is quite Pindaric in the skill with which the mythical glories of Ilium are interwoven and connected with its fall. It is this extraordinary literary skill on the part of Pindar to which Mr. Matthew Arnold has paid a just tribute when he says, "Pindar is literally saturated with the spirit of style." I do not know of any ode in the tragic poets which illustrates better than this the matchless mastery of execution, which is the glory of Greek poetry, and the wonder and despair of all subsequent art. It will be needful to give a sketch of the mythological story, omitting all details unnecessary for the present purpose:—

Laomedon had a daughter Hesione, and sons Priam, Tithonus, and Ganymede,* which latter were beloved of the gods. Tithonus became the consort of Aurora, and was at last (in that his old age was immortal) carried up in a celestial car to the presence of the gods. Ganymede was the cup-bearer of Zeus. Apollo and Poseidon, being under the wrath of Zeus, were made to be in bondage to Laomedon, in the which they built the walls of Troy; but Laomedon cozened them of the covenanted reward, and Poseidon sent a sea monster to ravage the land, to appease the which Laomedon was constrained to sacrifice even his daughter Hesione, to be devoured by him. But Hercules, returning from the Amazons, and seeing Hesione exposed for death, covenanted to slay the monster and save the maiden, for the magic mares which Zeus had given to Laomedon in restitution for Ganymede. Yet Laomedon again forswore his oath, and would not give the mares, albeit Hercules slew the monster and rescued the maid. So Hercules invaded Troy and utterly destroyed it, and Telamon, king of Salamis, was with him, and helped him; to whom he gave Hesione as the meed of victory.

The key-note of the ode is, that Ganymede and Tithonus availed not to avert ruin from Troy, notwithstanding their influence with the gods. Subjoined is a prose version of the ode, which needs a poetical garb to do it justice:—

“King Telamon of bee-haunted Salamis, thou that madest thee a habitation in the sea-girt land, over against the sacred hill [the Athenian Acropolis] where Athenè showed the first sprout of the dark-green olive—a crown and glory heaven-high to Athens fat with oil—of old to the sack of Troy, Troy our town, thou marchedst, fellow-captain with the son of Alcmena, lord of the bow, when first he led forth the flower of Hellas, being wroth for the mares, and at Simois’ stream stopped his good ship, and made fast the cables from the poops, and took from his barks that which was the cunning of his hand, even death to Laomedon: and the walls chiselled according to the plumb-line of Phoebus with the red breath of fire he brought to nought, and laid waste the land; yea, twice with two succeeding blows the spear of the foeman laid low the bulwarks round about Dardania. All for nought then, thou son of Laomedon, thou that walkest delicately with the golden goblets, thou bearest the wine that filleth the cup of Zeus—a high ministry—and thy mother-land is burning with fire. On the shores of the deep there is a

* Ganymede is sometimes made the son of Tros, Ilus, or Assaracus.

voice and lamentation, women shrieking, as the bird for her brood, shrieking for their mates and their children and their mothers; foredone are the pools where thou wast wont to bathe, and the courses wherein thou didst exercise thee; yet is thy young face beautiful in the calm of its loveliness beside the throne of Zeus; and the land of Priam hath the Grecian spear brought to ruin.

“Love, Love, that didst come into the abodes of Dardanus, touching the hearts of the heavenly ones, how mightily didst thou exalt Troy, when thou didst ally her with the gods—no blame shall I speak of Zeus, but the light of white-winged Aurora balefully, balefully looked on the downfall of the land, and its high places, albeit she had in her bowers from this land a lord the father of her brood, whom the celestial car of gold rapt on high, to be a great hope to his fatherland—but brought to nought are all the ties that bound the gods to Troy.”

796. ἐπικεκλιμένος, cp. λίμνη κεκλιμένος Κηφισίδι, E. 709.

800. λιπαράισι, not ‘fertile,’ for Thuc. expressly tells us that Athens was λεπτόγεις, but ‘rich in olive oil’; hence Aristophanes says that those who give Athens this traditional epithet praise her in terms more fitting for sardines à l’huile, ἀφύων τιμὴν περιάσας, Ach. 639.

810. ἔσχασε. See L. and S., σχάζω, II. 3.

811. εὐστοχίαν = ‘his well-aimed shafts,’ abstract for concrete, as εὐγένεια, 583. Nauck escapes the difficulty, or rather mitigates the boldness of the expression, by reading ἐξείλεν ἰόν.

812. κανόνων, see 6 above.

814. πῖτυλος, any regular, recurring sounds, as (1) of oars (hence νεὸς πῖτυλος, ‘a bark with its splashing oars,’ 1123); (2) the splash of falling tears, or of wine into the cup; (3) of rhythmically recurring blows, ‘thuds,’ whether (a) of mourners beating the breast (1236) or (b) of pugilists boxing, whence the metaphor here; (4) of recurring attacks, as of madness, terror, etc.

815. Δαρδανίας, gen. governed by περί.

816. ἐν οἶνοχόαις, small vessels for ladling the wine from the κρατήρ into the cups; ἐν = ‘with’; cp. ἐν κλάδοις, Bacch. 110 and note.

824. πλήρωμα, not = πλήρωσις, ‘task of filling,’ a usage which it would be hard to defend, and which certainly is not paralleled in Soph. Trach. 1213; πλήρωμα κυλ. is naturally ‘that which fills the cups,’ and so the word is used in Ion

1051, 1412, *Cycl.* 209. *καλλίσταν λατρείαν* is accus. in apposition to the sentence.

825. *ἀ*: the ellipse of *γὰ* might be urged in confirmation of the soundness of my conjecture on *Bacch.* 406, *Πάφον θ' ἄν θ' ἐκατόστομοι* for *ἄν ἐκατόστομοι* which defies explanation. The weak point of my reading was, of course, the ellipse of *γὰν*, which I could defend by adducing this parallel passage. However, I now adopt Dr. Verrall's view, which does not entail the ellipse of *γὰ*, but of *νᾶσος*, which occurs among the preceding words.

829. *ὑπέρ*: observe the *hyperbaton* of the preposition; *βοῶσι* must be supplied in the principal sentence from *βοᾷ* in the dependent.

831. *εὐνάτορας*. This is the reading of the MSS., but it can be reconciled with the antistrophe only by iterating *ὀλοόν*, a course which I have adopted, following the suggestion of Bothe. The usual reading is *εὐνάς*, but that makes — in strophe = — — in antistrophe, and, moreover, *εὐνάς* applied to *persons* = 'husbands,' would be hard to defend. Herm. suggested *ἄορας*, which exactly suits the antistrophe, without even postulating the resolution of long syllables which is required by the reading in the text. Hermann's reading is accepted by Dind., but the word, tempting as it is, has no authority. We have in Suidas, *ἄορες αἱ γυναῖκες*, on which the note of Kust. is "*ἴμο ἄρες* vid. Schol. Hom. ad. Il. i. 327." Hesych. has *ἄορες γυναῖκες λέγονται καὶ τρίποδες*, and in *Etym. Magn.* we find *ἄωροι αἱ γυναῖκες γίνεται ἄωροι κατὰ μεταπλασμὸν ἄρες, καὶ κατὰ ὑπέρθεσιν καὶ ἔκτασιν ἄωρες*. Hesych. also has *ἄρας γάμους οἱ δὲ γυναῖκας*. But how could such a word be corrupted into *εὐνάτορας*? The word used in 1309 below, is *ἀκόλτας*. Besides, the word here must mean 'husbands' not 'wives,' and for this there is no authority.

836. *χάρισι*, this might also mean 'through delight in your office'; cp. *ἔνοπτρα, παρθένων χάριτας*, 1109 below; in favour of my rendering is *Bacch.* 236, *ὅσοις χάριτας Ἀφροδίτης ἔχων*.

842. *μέλων*, lit. 'being a cure to'; Way renders 'Thrilling the hearts of abiders in heavens.' But see *Hel.* 197, *Andr.* 850, where *μέλειν* means little more than 'to be familiar with' or 'known to.'

844. *ἐπύργωσας*. This word is metaphorical, as in 508; there is no allusion to the building of the walls of Troy.

846. *ᾄναιδος*. The meaning is: I will not dwell on the fact that Ganymede failed to procure the interposition of

Zeus, for this might seem to be an aspersion on Zeus; but I will tell how Tithonus could not influence Aurora to help the city.

850. ὀλοόν. It is more poetical, and more in accordance with the usage of the word, to connect ὀλοόν with φέγγος rather than with λεθρον. I fancy, moreover, that Sen. had this passage in his mind when he wrote, "Memnon cuius ob luctum parens | pallente maestum protulit voltu diem." *Tro.* 248.

852. ἔχουσα, construction πρὸς τὸ σημαίνόμενον, inasmuch as Ἡμέρας φέγγος is merely a paraphrase for Ἡμέρα. See on 735.

856. ἀστέρων, 'a starry car'; this is perhaps the gen. of material, like ἀστρον εὐφρόνη, *Soph. El.* 19, 'a starry night'; χιώνος πτέρυγι, 'a snowy wing,' *Ant.* 114; σῶμα σποδοῦ, *El.* 758; τραύματα αἵματος, *Phoen.* 1616. Or should we rather take ἀστέρων as gen. of *source, origin*, 'a car sent from the starry skies'?

859. φάτρα = 'influences towards producing affection.' I think the correlative word μίσθηρον, 'an influence for producing hatred,' should be introduced in *Frag.* 495, the whole point of the passage being that the female sex are a great *instrument for disseminating hatred* against themselves, the false bringing censure on the true, until men have no faith in their wives; μισηθὲν is the reading of the MSS. The *Frag.* runs as follows:

ἀλγιστόν ἐστι θῆλυ μίσθηρον γένος·
αἱ γὰρ σφαλεῖσαι ταῖσιν οὐκ ἐσφαλμέναις
αἶσχος γυναιξὶ καὶ κεκοίνωνται ψόγον
ταῖς οὐ κακῶσιν αἱ κακαί· τὰ δ' εἰς γάμους
οὐδὲν δοκοῦσιν ὑγιὲς ἀνδράσιν φρονεῖν.

863. καὶ στράτ. Ἀχ., sc. σὺν ἐμοὶ ἐμόχθησε, 'I am he who underwent so much, and with me (toiled) the Achaean host.' Cp. 868, which is just the same, the participle agreeing with the nearest subst.

864. ὅσον δοκοῦσί με, 'not so much as men deem by reason of my wife, but rather to meet the man who, false to his host, filched away my spouse.' Perhaps another covert criticism on Aesch. *Ag.* 400 ff. ὅσον is accusative of measure.

869. Λάκαιναν. He cannot bear to utter the name *Helen*, a very Euripidean touch of nature; 891 ff. are also very characteristic.

873. ἐξεμόχθησαν. See 641.

874. **κτανεῖν**. When the infin. expresses a purpose it is generally active or middle, even when the passive would seem more natural, as here. (Goodwin, § 97.)

876. **ἔασαι μόνον**, 'to give up (the design of) slaying her in Troy.'

879. **ποινάς**, accus. in apposition to foregoing clause, 'as a retribution for those whose friends fell in Troy.'

884. **ὄχημα**. This is the nom. ; Zeus is called, 'thou stay of the earth, and thou that restest on it.' The doctrine that the supreme godhead was the Air (which supports the earth and rests on it) is distinctly recognized in Frag. 869, 935 (Nauck), the latter passage being referred to by Cic. *N. D.* ii. 65. In *N. D.* i. 29, Cic. ascribes this doctrine to Diogenes of Apollonia ; the following words of his (Frag. 6, Mullach) at all events imply this view, *καὶ μοι δοκεῖ τὸ τὴν νύσιν ἔχον εἶναι ὁ ἀήρ, καὶ ὑπὸ τούτου πάντα καὶ κυβερνάεσθαι, καὶ πάντων κρατεῖν, καὶ οὐκ ἔστιν οὐδὲ ἐν ὃ τι μὴ μετέχει τούτου*. So Democritus (Frag. 5, Mullach) says, *οὐκ ἀπεικότως τῶν λογίων ἀνθρώπων ὀλίγους δὲ νῦν ἡέρα καλέομεν Δία μυθέεσθαι καὶ πάντα οὗτος οἶδε καὶ διδοῖ καὶ ἀπαρτέεται*. This hypothesis, that the earth is supported by the air, is ascribed by Plut. (*Mor.* 896 κ) to Anaximenes, and by Aristotle (*De Caelo*, 2. 13) to Anaximenes, Anaxagoras, and Democritus ; the very phrase *τῆς γῆς ὄχημα* is applied by Hippocrates to the air. After apparently identifying Zeus with Air, Eur. puts aside the question whether the law of his action is to be found in Necessity or in the Anaxagorean *Noûs*, but ends by finally expressing his adoration for a mysterious Principle of good which carries on the moral government of the world. Eur. appears to make an opportunity here for himself to give utterance to his religious views, for it is hard to see how this sudden and subtle apostrophe befits dramatically the circumstances of the Trojan queen. Indeed the subject is at once dismissed after a passing exclamation from Menelaus. But it is quite in the manner of Eur., who aimed at elevating the popular views on religious dogma, and purging the latter of its frivolities and deformities. The fine phrase, *δὲ ἀψόφου βαίνων κελεύθου*, reminds one of Cowper's hymn, "God moves in a mysterious way, His wonders to perform." For *noûs* as a god, cp. Cic. *N. D.* i. 11, "Ergo animus, ut ego dico, divinus est, ut Eur. audet dicere, Deus."

889. **τί δ' ἔστιν** ; 'What? How strange are these adjurations!' So must we render with the above punctuation, which is usually adopted. Perhaps, however, a better punctuation is, *τί δ' ἔστιν εὐχὰς ὡς ἐκαίνισας θεῶν* ; 'what mean

these new-fangled adjurations?' lit. 'what is the reason that (ὥς = *quod*) you have so revolutionized the (the customary) appeals to the gods?'

892. αἰρεῖ, an allusion to the name 'Ελένη, as Aesch. *Ag.* 761, ἐλέναυς ἑλανδρος ἐλέπτολις, and the (prob. spurious) passage, *Hec.* 442, 'Ελένην ἰδοίμι, διὰ καλῶν γὰρ ὀμμάτων | αἵσχιστα Τροίαν εἶλε.

899. τίνες: the ellipse of the 3rd pers. plur. of the subst. verb is rare, especially in a dependent question.

901. ἦλθες, 'you (that is, your case) did not come to any formal discussion; the host unanimously gave your life to me whom you wronged.' Most edd. give ἦλθεν, the reading of the schol., but ἦλθες of the mss. is really more idiomatic: cp. 218, and note there. A somewhat similar usage is illustrated in note on 930.

904. θανούμεθα. For the plur. immediately following the sing. applied to the same person, see above 474.

906. τοῦδ', *sc.* τοῦ λόγου τυχεῖν, 'lest she die without a hearing.'

910. κτενεῖ, not *interficiet* but *interficiendam probabit*, 'will justify her death and ensure it.' ὥστε μ. φ. 'so as not to leave a loop-hole for her escape.'

911. σχολῆς, 'this concession will require time,' lit. 'this concession, it is the part of leisure (to make),' *i.e.* should be made only by one who is not pressed for time.

916. ἐγὼ δ'. 'Yet (taking up) those charges which I deem you would bring against me if you did begin an argument with me, I will reply to your pleas, setting against each other your charges against me and mine against you' (*i.e.* against Hecuba, Priam, and Aphrodite to whom you will appeal); ἃ σ' οἶμαι κατ. is 'as regards the charges which I think you will make'; ἃ is not relative to τοῖς σοῖσι as an antecedent. We must supply τοῖς ἐμοῖς after τὰ σά. For a similar and equally natural ellipse, cp. note on 285.

919. ἀρχάς, plur. though referring to Paris only; cp. ἄρπαις, the sword of Perseus, *Ion* 192; ξίφεσι, sword of Ajax, *Soph. Aj.* 231. So also 'Ἰππόλυτος ... Πιθέως παιδεύματα, *Hipp.* 11; 'Ελένην ... τάφῳ προσφάγματα, *Hec.* 265; and γάμοι *passim*.

922. δαλοῦ. *Hec.*, when pregnant with Paris, dreamed that she brought forth a lighted torch which burned the city; hence she was warned to expose the child she bore, and Priam gave him to a servant to expose on Mount Ida; but the child escaped, and lived to fulfil the weird and bring about the burning of the town.

925. **δόσις**, 'what she offered,' 'promised to him'; so **ἐδίδου** = 'offered.'

926. **ἐξανιστάναι** = **ἀνάστατον ποιεῖν**, 'to destroy.'

928. **κρίνειν** = **προκρίνειν**, 'prefer,' see L. and S. **κρίνω**, II. 7.

929. **ἐκπαυλουμένη**. Here **ἐκπαγλέομαι** means 'to express admiration,' generally 'to feel admiration.'

930. **ὑπερδράμοι**, 'should (be pronounced to) surpass,' so **σὸ δ' ἦσθα ... ἀναξ**, 'you (he used to say) are to be king,' *H. F.* 467; **πλουτεῖς ἐν οὐ πλουτοῦσι**, 'you talk of your riches and his poverty,' *And.* 212. So *Cic. Att.* ix. 2 B, "*Eripiebat Hispanias: tenebat Asiam ... persequebatur*," 'he talked of wresting the Spains from Pompeius, occupying Asia, pursuing him into Greece.'

931. **τὸν ἕνθεν**, 'the rest of the argument.' I have corrected the reading of all the edd., **τὸν ἐνθένδ'**, which would introduce a very unpleasant *asyndeton*; **ἕνθεν** is here, as often, a demonstrative adverb of time.

932. **γάμοι**, plural in same sense as singular; see 919; **γάμοι** is here used of her illicit union with Paris; so in *Πανὸς ἀναβοᾷ γάμους*, *Hel.* 190, the word is applied to 'rape,' 'violence.'

934. **οὐτ' ἐς δόρυ**. The meaning is, 'neither have you on the one hand, being brave enough to fight, been worsted in battle; nor on the other hand have you tamely submitted, and acquiesced in subjugation without a struggle; no, you faced the barbarians and conquered them.' Literally, 'you are not subjected to the barbarians, either through facing them in battle (and failing therein) or by (accepting) their rule (without a struggle).' Cp. *Andr.* 680, *Iph. Aut.* 1400.

935. **ἃ δ' ἦν**, 'what was goodhap to Hellas was ruin to me, and I am taunted when I deserve only to be praised.' For the accusative, see *Madv. Syn.* § 27 a.

936. **πραθείσα**, 'betrayed,' 'undone,' lit. 'sold,' see L. and S. *πιπράσκω*, II.

937. **ἐξ ὧν** = **ἐκ τούτων ἐξ ὧν**, 'by those at whose hands I ought to have received a crown for my head.'

938. **αὐτὰ τὰν ποσίν**, 'you will say I am evading the very point at issue,' my clandestine flight from your house.

941. **ἀλάστορ**. Paris is called 'the evil genius' of Hecuba. Nauck reads *ὁ τῆσδε ληστήρ*, and in 942, *εἰτ' ἀλάστορα* for *εἰτε καὶ Πάριν*.

944. **Κρησίαν**. Paris took advantage of the absence of Men. in Crete.

946. **φρονήσας' ἐκ δόμων**, Nauck ; *φρονοῦσα* (or *φρονοῦσά γ'*), MSS. ; *φρονοῦσ' ἐκ δωμάτων*, Dind.

948. **τὴν θεόν**. Aphrodite. Paley would omit *τὴν*, but see *H. F.* 1129, *τὴν θεὸν ἐάσας*, where the metre demands the article.

951. **ἔνθεν δ'**. *ἐνθεν* is here a relative adverb of place = *θεν*, *unde* ; 'but (to advert to a point) *from whence* you might draw a specious argument against me.' The point is that when Paris died she should have returned to the Greeks, for then she could plead no union brought about by divine agency (*θεοπόνητα*), as was her union with Paris brought about by Aphrodite ; her subsequent union with Deiphobus was not *θεοπόνητος*. She pleads in her defence violence and constraint on the part of Deiphobus.

958. **σῶμα κλέπτουσιν**, 'trying to escape by stealth.' The pres. part. is also used as an imperf. part. ; she would have said, *σῶμ' ἐκλεπτον*, 'I tried to escape,' and the part. means the same thing ; see Goodwin, § 16. 2, *οἶδα δὲ κακείνῳ σωφρονοῦντε, ἔστε συνήστην*, 'I know that these *were*,' etc., *Xen. Mem.* i. 2. 18.

961. **ἐνδίκως**. This passage can hardly be sound. Eur. would not have written *ἐνδίκως ... δικαίως*. It has been attempted to explain *ἐνδίκως* as referring to the abstract justice of Helen's death, while *δικαίως* refers especially to the question whether Men. was the fit agent to inflict it ; but no such distinction can be made out. The best conjecture hitherto put forward is that of Seidler and Hermann, *δίκαιος* for *δικαίως*, 'how then, justified as I am, could I justly be slain by thee, my husband ?' *δίκαιος*, fem., is common enough in Eur. But none of the conjectures are even probable. I have obelized the passage. But I am strongly disposed to believe that Eur. wrote as follows :

*πῶς οὖν ἔτ' ἂν θνήσκειμ' ἂν ἐνδίκως, πόσι,
πρὸς σοῦ ; δικαιοῖς ἦν ὁ μὲν βία γαμεῖ.*

δικαιοῖς is the ind. pres. 2nd pers. of *δικαίω*, and the meaning is, 'dost thou punish her whom,' etc., or 'thou punishest her whom,' etc. ; for this use of *δικαίω*, cp. *εἴ τινα πυνθάνοιτο ὑβρίζοντα τοῦτον ... κατ' ἄξιν ἐκάστου ἀδικήματος ἐδικαίει*, *Hdt.* i. 100. It may be added that *Chr. Pat.* 2594 has the word *δικαιοῦσα*. Mr. A. C. Pearson would read, *θνήσκειμ' ἐναιοῖμης, πόσι, | πρὸς σοῦ δικαίως θ'*, comparing for *ἐναιοῖμης* *Alc.* 1077.

963. **τὰ δ' οἴκοθεν κείν'**. These words are usually explained as meaning 'that natural gift,' viz. 'beauty,' *οἴκοθεν* in 648 above being compared ; but this makes it very hard to give a

good sense to *ἐδούλευσ'*, of which *τὰ οἰκοθεν* is supposed to be the subject. It seems to me much better to take *ἐδούλευσ'* for *ἐδούλευσα*, and explain, 'and as regards my domestic life in his (Deiphobus') house, I was in bitter servitude instead of being the prize of victory.' We are told by a schol. on Homer, that on the death of Paris, *Πρίαμος τὸν Ἑλένης γάμον ἔπαθλον ἔθηκε τῷ ἀριστεύσαντι κατὰ τὴν μάχην*. *Δηϊφόβος δὲ γενναίως ἀγωνισάμενος ἔγημεν αὐτήν*: Helen therefore was actually 'the prize of victory' (*νικητήρια*), but instead of being treated as such she was forced to live a life of constraint and slavery. It would seem impossible that Eur. would make Helen say, 'My natural gifts (*i.e.* beauty) lived in slavery instead of (gaining) the prize of victory'; what prize of victory? Moreover, a passage of Seneca, *Tro.* 920, written apparently with reminiscence of the passage now under consideration, seems to me to show that *ἐδούλευσ'* is 1st pers. Helen, in comparing her sufferings with those of the Greeks, says: "Durum et invisum et grave est | Servitia ferre; *patior hoc olim iugum | Annis decem captiva.*" Busche conjectures *καὶν* for *κείν*, 'I suffered a new slavery.'

965. *τὸ χρῆζειν*. *χρῆζειν* would have been more natural; but we find the article with the infin. even in much stronger cases than this, *e.g.* *μακρὸς τὸ κρῖναι ... χρόνος*, Soph. *El.* 1030; *τὸ ... δρᾶν ... ἀμήχανος*, *Ant.* 79; *καρδίας δ' ἐξισταμαι τὸ δρᾶν*, 1105; so *Trach.* 1115, *Thuc.* ii. 53, *Eur. Frag.* 901. 6.

967. *πειθῶ*, 'showing the rottenness of her specious plea.'

973. *ἀπημποῖα*, 'was ready to barter away' (as a bribe to Paris to adjudge her the victory). The imperfect, as Mr. Stanley remarks, refers to what the agent was ready to do, as *εἰδίδου*, 'he offered to give,' Aesch. 3. 83. See *Madv. Greek Syntax*, § 113, Rem. 1; and Goodwin, *M. and T.* § 11, note 2. A very good example is *Ar. Nub.* 63, *προσετίθει*, 'she wanted to add.' The meaning is, 'Herè and Pallas would never have sacrificed Greece, and with it their favourite cities, for victory in a trial which was merely a freak and a whim (*παιδιαῖσι καὶ χλιδῇ*).'

980. *ἐξητήσατο*, 'asked as a boon from her sire,' not *gained* as a boon; *ἐξαίτεσθαι* can mean 'to gain as a boon' when followed by *accus.* with infin., as in *Hec.* 49; but with *accus. rei* it means either (1) 'to crave a boon,' as here, *Heracl.* 476 etc., or (2) 'to avert by begging,' *deprecari*, as in *τὰ πρόσθεν σφάλματ' ἔξ.*, *And.* 54.

981. *μάμαθεῖς πολεῖ* = *μὴ ἀμαθεῖς πολεῖ*, 'do not assume them to be irrational'; see L. and S., *ποιέω*, A. vi. Cp. *faciamus*,

'assume,' 'make out,' in Cic. *ἀμαθία* sometimes means 'brutishness,' as in *And.* 170, but does not mean 'lewdness,' like *μωρία, ἀφροσύνη*.

982. *μὴ οὐ πείσῃς*, take care 'lest you fail to convince the judicious'; *οὐ* was inserted by Seidler, and is to be taken closely with *πείσῃς*: some word like *ὄρα* is to be understood; cp. *ἄθρει, μὴ τοῦτο ἢ τὸ ἀγαθόν*, Plat. *Gorg.* 495 B; *μὴ οὐ θεμιτὸν ἢ*, Plat. *Phaed.* 67 B, where the antecedent verb is omitted, as here.

984. *Μενέλεω*, gen.

985. *ἀν*, often found twice in a verse; three times below, 1244.

986. *αὐταῖς Ἀμ.*, 'Amyclae and all'; Amyclae, a city of Laconia, was the kingdom of Tyndarus, the father of Helen, and therefore the dwelling-place of Helen in her maidenhood. The idea of the power of the goddess to transport Helen with the whole town in which she dwelt to Ilium, was probably suggested by the boast of Zeus, *Θ.* 20 ff., as Paley suggests.

988. *ἐποιήθη*, 'transformed itself into,' 'constituted itself a goddess of desire.' Helen had pleaded that Aphrodite had come with Paris to Sparta, and that it was in vain to try to resist the goddess who inspired her with passion; Hec. replies, 'she never came or inspired you; it was your own passions which you allowed to exercise on you the influence of Aphrodite: all lewd desires do in us the work of Aphrodite.' The verb *ἐποιήθη* might also be explained, 'was assumed to be,' as *ποιεῖ*, 981. Matth. renders "fecit id quod tu Veneri tribuis, locum Veneris apud te tenuit," thus halting between the two explanations which I have offered.

990. *ἄρχει*, 'and rightly the name of the goddess *Aphrodite* has in it the beginning of the word *ἀφρο-σύνη*.' The fact that the first two syllables of *ἀφρο-σύνη*, 'lewdness,' are found in *Ἀφρο-δίτη* is made the theme of an etymologizing passage which reminds us of *Bacch.* 286 ff. It will be seen at once that *ἀφρο-* (*ἄφρός*, 'foam') in *Ἀφροδίτη* has no affinity whatever with *ἀφρο-* (*ἄφρων*, 'lewd') in *ἀφροσύνη*. On the etymologizing vein in Eur. see *Bacch.* p. xxxviii. To this verse is prefixed in Cod. Havn. the word *ὠραῖον*. This is the word which the scholiasts used to express their admiration of a line; so also *γν.* = *γνώμη* or *γνωμικόν*, and *κ.* = *καλόν*. These marginal expressions of admiration often lead to corruption. With the present passage cp. Aesch. *Theb.* 578, *δὲς τ' ἐν τελευτῇ τοῦνομ' ἐνδατοίμενος*, where the prophet must be supposed to have said some such words as *ὦ Πολύνεικες νείκος ἔφης*, as in *Phoen.*

1495. ὦ Πολύνεικες ἔφυσ ἄρ' ἐπώνυμος : thus the meaning of the Aeschylean passage would be that the seer divided the name into Πολύ- and -νεικες, and repeated the latter half. So here *Aphrodite* is said to have the first half of ἀφροσύνη in her name; the words could not mean, 'begins with ἀφροσύνη,' nor indeed would this be a true statement.

991. ὅν, rel. to νιν 988.

993. "Ἀργεῖ = Peloponnesus ; see 242. 'In Argos didst thou sojourn with scant means, and thoughtest that, escaped from Sparta, thou couldst deluge with thy extravagances the city of the Trojans, though overflowing with gold.' But perhaps κατακλύσειν ρέουσιν is proleptic, 'to deluge it till it flowed with gold' (squandered by thee). The sentiment would be more natural if πόλιν could be taken as subject of κατακλύσειν, 'that it would deluge you with gold'; but with the nom. partic. preceding, and the ellipsis of σε, this would be out of the question.

997. ἐγκαθυβρίξειν, epexegetic, 'large enough for thy luxury to revel in.'

1001. κατ' ἄστρον, 'not yet translated to the skies.'

1003. ἀγωνία. "ἀγωνία, παλαιόστρα" Ἑυριπίδης δὲ Τρῳάσι, πόλεμον."—Hesych.

1004. τοῦδε, 'if the cause of Men was reported to you to be triumphing.'

1009. τάρετ' ὃ οὐκ ἤθελες. Sc. ἄμ' ἔπεσθαι.

1010. κλέπτειν, imperf. infin. ; see on 958, and Goodwin, § 15, 3, 'You say you used to try to flee by stealth, letting yourself down with ropes from the ramparts.'

1012. ἐλήφθης. The meaning is, 'why did you not destroy yourself?'

1017. γαμοῦσι, future.

1020. γάρ, for γάρ standing fourth word in sentence, see on *Bacch.* 451.

1022. ἐπὶ τοῖσδε, 'after all this,' "sic re se habente, his a te commissis sceleribus," as the old Comm. explain ; cp. 1028.

1024. τὸν αὐτὸν πόσει, 'lookedst on the same heaven as thy husband' ; ὁ αὐτὸς often takes a dat. to denote agreement, like ὅμοιος, παραπλήσιος ; cp. 1049 below and τὸν αὐτὸν χώρον ἐκλιπὼν ἐμοί, Aesch. *Cho.* 543. So "idem facit occidenti," 'as if he killed,' Hor. *A. P.* 467 ; "eadem facit omnia turpi," 'same as an ugly woman,' Lucr. iv. 1168.

1025. *ῥεπείλοισ*, 'in tattered weeds,' usually of 'wrecks' or 'ruins,' used of 'carcasses' of slaughtered sheep in Soph. *Aj.* 308, and as here in *Niobe* of Soph., *λεπτοσπαθήτων χλανιδίων ῥεπείλοισ* (Frag. 400, Dind.).

1026. *ἀπεσκ*. Properly 'scalped'; here, as in *El.* 241, *ἐσκυθισμένον*, 'shorn bare.' Hdt. iv. 64, describes how the Scythians scalped their slain.

1032. *θνήσκειν*, 'that she *shall* die,' the pres. infin. is found instead of the fut. when it follows verbs of *commanding*, such as *θῆς νόμον* here; as *εἰπὼν μηδένα παρίεναι εἰς τὴν ἀκρόπολιν*, 'having given orders that no one *should* pass into the citadel,' Xen. *Hell.* v. 2. 29; Goodwin, § 15, 2, note 3.

1034. *πρὸς Ἑλ. ψόγον*, 'save yourself from a charge of unmanliness on the part of Hellas'; *ψόγον πρὸς Ἑλλ.* is 'blame from Greece,' and *τὸ θῆλυ* is added to specify the nature of the charge to be brought against Men. Cp. *Med.* 218, *δύσκειαν ἐκτήσαντο καὶ ῥαθυμίαν*, where the meaning is *δύσκειαν ῥαθυμίας*, as here the meaning is *ψόγον θηλότητος*.

1036. *ἐμοί*, 'you have come to the same judgment as I, that she, of free will, left my house for a stranger's bed, and the Cyprian goddess has been brought into her plea but for the sake of speciousness.' *ἐνέϊται*, perf. pass. of *ἐνίημι*. The point in the whole case regarded as most cardinal by Helen, Hecuba, and Menelaus, is the question whether agency of Aphrodite can be proved in extenuation—a strong contrast to the modern point of view. Helen has recourse to it again in 1042.

1040. *ἀπόδος*, 'atone for,' as in I. 387, *πρὶν γ' ἀπὸ πᾶσαν ἐμοὶ δόμεναι θυμαλγέα λώβην*. The word really means only *reddere*.

1044. *μὴ προδῶς*. For *μὴ* with aor. subj. in prohibitions, see Goodwin, § 86.

1046. *δ'*, 'for I at once declare my indifference to her.' See on 53 above. *δὲ* sometimes connects two clauses which stand to each other in the relation of cause and effect, and to some extent = *γάρ*: cp. Z. 160, *τῷ δὲ γυνὴ Ἠρόλου ἐπεμήνατο*, 'for the wife of P.'

1049. *σοὶ ταῦτόν*, see on 1024. This passage is extremely skilful. Hec. still fears the influence of Helen's fascinations, and says, 'let her not embark on the same ship with thee.' Men. replies with scornful confidence in his resolution, 'What, is she then heavier than of yore! will she sink the vessel?' Hec. 'He is no lover who loves not for ever.' Men. 'That is as the heart of the loved one may have proved.' Cp. for the sentiment *Andromeda* (Frag. 140), *ὅσοι γὰρ εἰς ἔρωτα*

πίπτουσιν βροτῶν | ἐσθλῶν ὅταν τύχωσι τῶν ἐρωμένων | οὐκ ἔσθ' ὅποιας λείπεται τόθ' ἡδονῆς. Very like 105 in expression is Moore's "The heart that once truly loved never forgets, But fondly loves on to the close"; but the meaning of the Greek verse is rather that when a man is once strongly enamoured, the feeling can always be aroused again. It is more like "They sin who tell us love can die," Southey, *Curse of Kehama*, a. 10.

1057. *θήσει*. *τιθέναι*, with dat. without prep. is a poetical usage, e.g. *χέρσῳ ... θέιναι*, *Hel.* 1064; *ἔθηκε ... ζυγάστρω δῶρον*, *Soph. Trach.* 691; 'she will put in all women continence,' e.g. 'she will inspire them with a regard for continence.' He adds, 'This is no easy task; yet her downfall will alarm their incontinence, even though they be yet more hateful than she is.' But certainly *σωφρονεῖν πάσαισι θήσει* is a very harsh expression, especially as there is no article before *σωφρονεῖν*. To read *πάσαις ἐνήσει* would be an improvement; but a word is needed which would mean 'to warn,' 'to enjoin on'; perhaps we might read *φήσει* for *θήσει*, 'she will (by her fate) tell all women to be chaste.'

1060. Mr. Way's spirited version is as follows :

"So then thy temple in Troy fair-gleaming,
And thine altar of incense heavenward steaming,
Hast thou rendered up to our foes Achæan,
O Zeus, and the flame of our sacrificing,
And the holy burg with its myrrh-smoke rising,
And the ivy-mantled glens Idaean
Overstreamed with the wan snow riverward-rushing,
And the haunted bowers of the World's Wall, flushing
With the first shafts flashed through the empyrean !

"Thine altars are cold ; and the blithesome calling
Of the dancers is hushed ; nor at twilight's falling
To the night-long vigils of gods cometh waking.
They are vanished, thy carven images golden,
And the twelve moon-feasts of the Phrygians holden.

Dost thou care, O King, I muse, heart-aching,—
Thou who sittest on high in the far blue heaven
Enthroned,—that my city to ruin is given,
That the bands of her strength is the fire-blast break-
ing ?

"O my belovèd, O husband mine,
Thou art dead, and unburied thou wanderest yonder,
Unwashed !—but me shall the keel thro' the brine
Waft, onward sped by its pinions of pine,

To the horse-land Argos, where that stone wonder
 The Cyclop walls cleave the clouds asunder.
 And our babes at the gates, in a long, long line,
 Cling to their mothers with wail and with weeping that
 cannot avail—

‘O mother,’ they moan, ‘alone, alone, woe’s me! the
 Achaeans hale

Me from thy sight—from thine—
 To the dark ship, soon o’er the surge to be riding,
 To Salamis gliding,
 To the hallowed strand,
 Or the Isthmian hill ’twixt the two seas swelling,
 Where the gates of the dwelling
 Of Pelops stand!’

“Oh that, when, far o’er the mid-sea sped,
 Menelaus’ galley is onward sailing,
 On the midst of her oars might the thunderbolt dread
 Crash down, the Aegean’s wildfire red,
 Since from Ilium me with weeping and wailing
 Unto thralldom in Hellas hence is he haling:
 And lo, Zeus’ daughter, like maid unwed,
 Hath joy of her mirrors of gold, and her state as of right
 doth she hold!

Nevermore may he come to Laconia, home of his sires:
 be his hearth aye cold!

Never Pitane’s streets may he tread,
 Nor the Goddess’s temple brazen-gated,
 With the evil-fated
 For his prize, who for shame
 Unto all wide Hellas’s sons and daughters,
 And for woe to the waters
 Of Simois, came!

“Woe’s me, woe’s me!
 Afflictions new, ere the old be past,
 On our land are falling! Behold and see,
 Ye wives of the Trojans, horror-aghast,
 Dead Astyanax, by the Danaans cast
 From the towers, slain pitilessly.”

1064. αἰθερίας, ‘the smoke of the myrrh as it (when burnt)
 mounts high into air,’ cp. 325, and αἰθερία δ’ ἀνέπνρα, *Med.* 440.

1069. πρωτόβολον, ‘and that limit of the land, the holy
 abode that brightens under the first shafts of the rising sun.’
 There was an ancient opinion that Mount Ida received the
 first rays of sun, which it collected and formed into an orb;

and hence it was supposed to be the boundary of the world on the east; Lucr. v. 662, says, 'Thus they tell that from the high mountains of Ida scattered fires are seen at day-break, that these then unite as it were into a single ball, and make up an orb' (Munro's trans.). So Pomponius Mela, whom Musgrave quotes: "Pene a media nocte spargi ignes passimque micare, et, ut lux appropinquat, ita coire ac se coniungere videntur," ii. 18. Hence Musgrave suggested *νύχα λαμπομέναν*, and certainly *καταλαμπομέναν* is weak, unless taken, as in the above rendering, close with *πρωτόβολον ἀλίφ*.

1073. *παννυχίδες*, 'night festivals,' *pervigilia*.

1074. *ξοάνων τύποι*, periphrasis for *ξόανα* = 'statues,' 'images' of the gods.

1075. *σελᾶναι*, the recurring festivals, twelve in all, held on the *νουμηνία*, or first of each month, which was sacred to Apollo. *σελήνη* often means 'month' in Eur.; here 'monthly festivals' at the full moon, according to some, but more probably on the *νουμηνία*. In the *Erechtheus* (Frag. 352) *σελήναι* are round (full-moon-shaped) cakes, *ὁμοίως δὲ καὶ αἱ σελήναι πέμματα πλατέα κυκλοτερῇ*, Suid., and again *ἐν Ἐρεχθεὶ τὰς σελήνας πελάνους εἴρηκεν Εὐρ.*, i.e. the *πέλανοι*, or 'sacrificial cakes,' mentioned in 1063.

1077. *μέλει*, 'on my soul weighs the thought, whether thou mindest thee of these things mounted on thy heavenly throne, even the air.' *μέλει* is also followed by *ὅπως, ὥς, μή: ἐπιβεβῶς* with accus. usually means 'lighting upon' or 'going to,' or 'attacking,' but we find the phrase *νῶθ' ἵππων ἐπιβάντες*, and there is here a hinted metaphor from mounting a steed. Eur. affects this metaphor, cp. *ἀναχαιτίσειε* and *νῶτοis* of a tree, *Bacch.* 1070. 2.

1078. *οὐράνιον*, perhaps for the metre we should read *ὀράνιον*, the Aeolic form, as Dind. does in Soph. *O. C.* 1466.

1084. *ἀλαίνεις*, 'wanderest forlorn.' "Secus inferorum ripas animae vagantur, quorum corpora sepultura carebant," Barnes.

1085. *ἀνυδρος*, 'without the lustral water,' which formed part of the rite of sepulture. See 1152.

1088. *νέμονται*, '(men) inhabit,' *τείχη* being accus.; but it is quite possible that *τείχη* is nom., and the subject of the verb *νέμονται*, though *τείχη* is neut. and *νέμονται* plur.; for *τείχη* implies and really means *πόλεις*. We have already had many instances of this constr. *πρὸς τὸ σημαίνόμενον* in this play. See on 119, 531, 735, 852, 1090, 1209, 1223. Neut. plur. with plur. verb is a common epic usage, as in *καὶ δὴ δοῦρα σέσηπε νερῶν καὶ σπάρτα λέλυνται*, B. 135.

1090. **κατήγορα** agrees with *τέκνα* implied in *τέκνων* *πλήθος*. *κατήγορα* (*αείρω*) is 'hanging from their mothers' clothes,' cp. *ἀλοχον* ... *ὑποσειραίους* ... *ἐλκουσαν*, *H. F.* 445; *ἐκκρήμασθε πατρῶν πέπλων*, *H. F.* 520; *μέθεσθ' ἐμῶν πέπλων*, *H. F.* 627. The rest of the strophe is the cry of the children.

1094. **ναῦν**: after this word some words like *ὥστε με πέμπειν* must be understood; 'they are bearing me to the dark hulk to take me to Salamis or Corinth.'

1097. **δίπορον κορ.** **Ἴσθ.** = the peak of Acrocorinthus on the isthmus, commanding two straits; *δίπορον* = *bimareu*.

1098. **πίλας**, 'where the holds of Pelops have their gate'; the isthmus is the gate of Peloponnesus.

1100-1105. **Μενέλα**, gen.; the nom. has three forms, *Μενέλαος*, *Μενέλεως*, *Μενέλας*. *ἀκάτον ἰούσας* is the gen. absolute; 'would that, while the bark of Men. was walking the midmost main, an awful levin bolt of the Aegaeon, hurled with both hands (by Zeus) would fall in the midst of the oars.' *λέναι*, with accus. = 'to traverse,' is common in Attic; Homer uses the gen., not accus. *πλατᾶν* (gen. plur.) is Seidler's correction of *πλάταν* of the mss.; but the passage still labours under difficulties, some reference to Zeus as the hurler of the lightning seems required; hence Reiske thought that *δίπαλτον* might mean *δι᾽-παλτον*, but there is no analogy for such a word. Musgrave again conjectured *Ἰδαίου* (sc. *Διός*) for *Αἰγαίου*, which last word indeed is far from satisfactory; if sound, *Αἰγαίου πῦρ* must be 'a bolt such as often descends on the Aegaeon,' which is noted for its thunder-storms. In favour of Musgrave's conjecture it may be urged that Zeus is described in the *Iliad* as *Ἰδῆθεν μεδέων*, and we have *ὅς Διός ἱρεὺς* | *Ἰδαίου ἐτέτυκτο*, II. 606. We have in *Hel.* 130, *μέσον περῶσι πέλαγος Αἰγαίου πόρου*, but the order of the words here quite precludes the possibility of connecting *πέλαγος Αἰγαίου* (*πόρου* being understood).

1104. **δτε**, 'now that,' with a semi-causal sense, as in *Ar. Nub.* 34, *Ach.* 647, *Soph. Aj.* 1095, etc. See 1162 below.

1105. **γάθεν**, 'from my country Ilium'; cp. "Thebis indidem," 'from the same Thebes,' *Nep. Epam.* v. 2.

1107. **χάριτας**, see on 836, 'the delight of girls'; cp. *Or.* 1112. *Διὸς κόρα* is, of course, **Helen**, who is supposed by the chorus to be in the enjoyment of her wonted luxuries. They have no faith in Menelaus' intention of putting her to death. *χρύσεια* ... *κορὰ* is parenthetical. The subject of *ἐλθοι* in next verse is *Μενέλεως*.

1111. **Πιτάνας**, one of the divisions of the city of Sparta.

1112. **χαλκόπυλόν τε θεάν**, Athenè Chalcioecus, who had a temple in the acropolis of Lacedaemon.

1114. **ἑλὼν**, 'having captured her who by her adultery brought scathe and scorn on mighty Hellas, and bitter woe on the waters of Simois.' Again, **ἑλὼν** is used with a play on the name **Ἑλένη**.

1118. **καινῶν**, gen. after **μεταβάλλουσαι**, 'here are new mishaps coming in exchange for (*i.e.* in succession to) others still new'; **μετ.** is intrans.

1122. **ἔχουσιν**, see on 317; the connection of the aor. part. with **ἔχω**, to denote at once the preceding action and the present state, is almost a periphrasis of the perfect; the usage is mostly confined to the poets, but is found not unfrequently in Xenophon, where however it is the perf. part. not the aor. that is joined with **ἔχω**. The aor. in this phrase has that *present* signification which is commented on in note on 53 above.

1123. **πίτυλος**, 'the steady sweep of one ship's oarage that was left behind is to take the rest of the spoils of Neoptolemus to Phthia'; see 816. **λελ.** refers in grammar to **πίτυλος** and in sense to **νεώς**: see 533, 564.

1126. **ἀνήκται**, 'has set sail'; **ἀνάγειν ναῦν** and **ἀνάγειν** absol. are used in the sense of 'to put a ship to sea,' lit. 'to lead up'; the ship at sea, appearing to be raised toward the horizon line, is said to be **μετέωρος**. The anapaest in the fourth foot is quite justifiable in the case of a proper name, the first two syllables of **Νεοπτόλεμος** are pronounced as one.

1129. **οὐ θᾶσσον οὐνεκ**, lit. 'being influenced by which consideration more than (by) having any pleasure in staying, he is gone,' (*i.e.* 'more than any convenience he might have found in waiting to see all his prizes put on board'). The phrase is somewhat contorted, and many conjectures have been made, especially **οὐ** for **ἤ** (Seidler), **ἔχειν** for **ἔχω** (Hermann), *i.e.* 'too quickly to feel any pleasure in staying.' But there is no occasion for change. Cp. Soph. *O. C.* 890, **οὐ χάριν | δεῦρ' ἤξα θᾶσσον ἢ καθ' ἡδονὴν ποδός**.

1131. **ἀγωγός**, 'drawing from me many a tear'; we have **ἀγειν δάκρυ** in this sense in *Alc.* 1081.

1134. **θάψαι**, sc. **τινά**, 'she asked of Neopt. that Ast. might be buried,' cp. **παῖδας δὲ μέναι τοὺς ἐμοὺς αἰτήσομαι**, *Med.* 780, 'I will pray that they may remain.' Barnes proposed **σ'** for **σφ'**, and Nauck **κάμ' ἡγήσατο**, but without reason.

1138. *νιν* is added because the verb *πορεύσαι* stands at some distance from its object, 'the shield of brass, the terror of the Greek.'

1140. *λύπας ὀράν*, in apposition to the foregoing clause, *μή νιν πορεύσαι*, 'that he should not bring to the chamber, where Andromache is to meet her new lord, the shield of Hector to be a pain to her eyes.'

1141. *κέδρου ... λαίνων*. The words refer to the modes of burial customary at Athens. "Recent investigations of numerous graves in the Attic plain seem to prove that the burial of unburnt bodies in earthen or wooden coffins or in grave-chambers cut from the living rock, was at least as prevalent (as cremation); according to Cic. (*Legg.* ii. 22), the burying in grave-chambers cut from the rock was even the older of the two. The rocky soil of Attica, bare of trees, made this sort of burial, rather than cremation, convenient for the majority of the inhabitants."—Guhl and Koner, p. 292.

1142. *θάψαι*, sc. *τινά*, as above 1134, and *τινά* is again understood with *δοῦναι* in next verse. In all these cases in translation the passive voice might be used, the construction having been explained in a note, 'she prayed that he might be buried in this, and might be given into your arms,' etc.

1144. *στεφάνους*. "An obolus, being the ferriage for Charon, was put into the mouth of the corpse; the body was then washed and anointed by the women and placed in a white shroud (*πέπλοισιν*, 143). It was crowned with flowers and wreaths, and thus prepared for the lying in state (*πρόθεσις*)."—Guhl and Koner, p. 289.

1145. 'Since she has now left the country, and the hurried departure of her lord Neopt. has prevented her from consigning the child to the tomb.' For *ἀφείλετο μή*, see *Madv. Syn.*, § 210.

1148. *ἀρούμεν*, so Elmsley for *αἰρούμεν* of the MSS., see *Heracle*. 322. This word must come from *αἶρω* (fut. *ἀρώ* [*ā*] contracted from *αἶρω*, which never occurs), for the fut. of *αἶρω* is *ἀρώ* [*ā*]. Now *αἶρειν δόρυ* certainly does not mean 'to set sail.' We might possibly follow the ingenious explanation of Seidler (reading, however, *ἐπαμπισχόντες*, 2nd aor. part., not *ἐπαμπίσχοντες*, pres.) and understand 'having buried him we shall raise the spear over his tomb.' This Seidler shows to have been a custom in the case of those who met a violent death, the spear being a sign that the relatives of the dead bound themselves to take vengeance on the murderers. This ingenious view, which quite removes all difficulties in the lan-

guage of the passage, he defends by these quotations from Harpocration: 'ἐπενεγκεῖν δόρυ ἐπὶ τῇ ἐκφορᾷ καὶ προαγορεύειν ἐπὶ τῷ μνήματι.' Δημοσθένης κατ' Εὐέργου καὶ Μνησιβοῦλου ταῦτά φησιν ἐπὶ τοῦ βιαίως ἀποθανόντος, i.e. Dem. in the case of a violent death uses the words 'to set up a spear at the burial and (thus) give warning at the tomb'; again (to translate in an abridged form, without giving the Greek, except where requisite), 'Istrius tells us, that in the case of Procris and Cephalus there is a tradition that Erechtheus stuck a spear in the ground at the grave, ἐπὶ τοῦ τάφου δόρυ καταπεπηγότα, διὰ τὸ νόμιμον εἶναι τοῖς προσήκουσι τοῦτον τὸν τρόπον μετέρχεσθαι τοὺς φονέας.' If δόρυ could mean 'a mast,' there would be no difficulty, for ancient Greek mariners are described frequently in Homer as lowering the mast into the ἰστοδόκη on coming into port, and raising it again by the πρότονοι when about to sail. But there is no warrant for δόρυ = 'a mast.' However, as αἶρειν τὰς ναῦς, αἶρειν στόλον, are good expressions for 'setting sail,' and as δόρυ certainly can mean 'a ship,' perhaps we may assume that αἶρειν δόρυ might mean 'to set sail.' In that case we ought to read here αἶρωμεν δόρυ, as Mr. Stanley suggests. It must be owned that the Greeks would hardly erect, or allow to be erected, a monument of vengeance against themselves.

1153. ἀναρρήξων, probably means 'to dig in the ground,' not 'to hew out of the rock,' for though the word would rather convey the latter sense, the phrase γῆν τῷδ' ἐπαμψισχόντες is in favour of the former.

1154. ὥς ξύντομ': the meaning is 'that your efforts and mine concurring and therefore abridged for us (in their duration) may start our oar on its homeward voyage.'

τάπ' ἐμοῦ. The regular construction would have been τὰ ἀπὸ ἐμοῦ καὶ τὰ ἀπὸ σοῦ, because ἐμοῦ and σοῦ denote separate and contrasted sources of action; τάπ' ἐμοῦ τε καὶ σοῦ ought in strictness to mean the one indivisible act which you and I together perform. Eur. could here have written τάπ' ἐμοῦ καὶ τὰπὸ σοῦ without any violation of the metre. But the poets allow themselves some latitude in cases like this; cp. τῶν ἄνω τε καὶ κάτω, Aesch. *Cho.* 116; τῶν ἀλόγτων καὶ κρατησάντων, *Agam.* 315.

1156. θέσθε, addressed to the attendants of Tal., who had brought the body laid out on a shield.

1158. δγκον. We find δγκον τύχης, 'dignity of estate' in *Frag.* 81; δγκον absol. = 'repute,' *Phoen.* 717; δγκον ὀνόματος, 'high-sounding name,' *Soph. Trach.* 817; but none of these

is quite parallel to the present use, 'more renown for war than for wisdom.' Yet we can hardly understand *δγκον* in a sense which would be at least semi-physical, 'O ye whose reasons are not so weighty as your spears.' *δγκος* is 'high-blown pride' above 108.

1160. *μή Τροίαν ποτε*, cp. Sen. *Tro.* 750, "hae manus Troiam erigent?"

1161. *οὐδὲν ἦτ' ἄρα*, 'so you prove to have been after all but cowards,' cp. *ὅδ' ἦν ἄρα* | *ὁ ξυλλαβὼν με*, 'this is then the one that seized me,' Soph. *Phil.* 978; *οὐκ ἦσαν*, 'they turn out not to be,' 'they are not after all,' ν. 209. For this use of the imperf. see Goodwin, § 11, note 6.

1162. *ὅτε* has the same sense as in 1105, 'so ye are after all but cowards, since we used to fall beneath your arms, when Hector was victorious in the fray, and many a doughty hand besides; yet, now ye are so greatly afraid of a child, though the town is sacked and the Phrygians put to the sword.' The passage might be taken thus: 'so ye were but cowards when we used to fall before you, though Hector and many another were victorious in the fray; and now when the city is taken ye are so afraid of a child.' But this would rather require *πόλεως θ' ἀλούσης*. Moreover, the usage of *ὅτε* implied in the first reading is quite common, see L. and S.; the words *διωλλύμεσθα μὲν ἐδείσατε δὲ = διολλυμένων ἡμῶν ἐδείσατε*, and *ὅτε* goes with *ἐδείσατε* as well as with *διωλλύμεσθα*. Cp. "Occidis parvus quidem | sed iam timendus," Sen. *Tro.* 800.

1166. *ὅστις*, i.e. *οὐκ αἰνῶ φόβον τούτου ὅστις φοβεῖται μὴ διεξ. λόγῳ*, 'I commend not the fear of him who fears without probing its grounds by reason.' Cp. *Med.* 220.

1171. *νῦν δ' αὖτ'*. This is an extremely obscure passage, and there is no reason why we should suppose it to be corrupt. *αὖτ' = αὐτὸ* seems to refer to *τὸ τυραννεύειν* implied in *τυραννίδα* (or perhaps rather it = *αὐτὰ* and refers to all the foregoing substantives), but we can hardly explain with Paley and others that 'Ast. had seen with his eyes and known in his mind only (i.e. not in practice and reality) what it was to be a king, but had not had the opportunity to enjoy the honours which he possessed by right in his own house.' We can hardly explain thus, for *ψυχῇ* does not mean the 'reason,' thus sharply contrasted with experience, in Eur., and even if it did, *γνοῦς σὴ ψυχῇ* is incompatible with *οὐκ οἶσθα*. Now *ψυχῇ* in Eur. means 'the life' or 'the feelings,' or it is a periphrasis for a person, e.g. *ψυχὴν Ὁρέστου = Ὁρέστην* (cp. 786). It might perhaps be taken here in the last sense: 'You have seen and

known what it is to be a king, but you do not know it in your own person, and you never at all (*οὐδὲν*) experienced that rule which was your heritage' (*ἐν δόμοις ἔχων*); *σὴ ψυχῇ* being supposed to be the same as *ἐν σοί*, 'in your own case.' Cp. 1252. Herm. explains: "Vidisti quidem ista, sed nescis te vidisse, neque iis usus es, quum tamen domi haberes." But this version slurs the difficulty in *σὴ ψυχῇ*: does he take these words with *γνοὺς* or with *οἶσθα*? in either case they are otiose, and (more broadly) what would be the point in such a reflection as 'sovereignty, etc., thou sawest and didst understand *though thou now knowest not that thou didst*'? The late Dr. Kennedy on the appearance of this ed. in 1882 favoured me with the following communication: "I would place *ἰδὼν μὲν γνοὺς τε* between commas, construing *σὴ ψυχῇ* with *οἶσθα*, and taking it to mean the soul, or departed spirit, of the child, which will go down to Hades with no more than a child's knowledge, and so abide there. Cp. *ψυχὰς* "Αἰδι προΐαψεν | ἠρώων. This explains the present tense, *οἶσθα*, otherwise, I think, inexplicable. The sentiment *μακάριος ᾗσθ' ἂν* is virtually the same as that ascribed to Hector by Schiller in his *Hektor's Abschied*. But Christianity felicitates the child who dies free from human stains. Paganism condoled with the child who died without human glories and memories of human joys. Of course the *μὲν ... δὲ* (in 1171, 1172) stand as they do, because the 'non-using' is antithetic to the 'seeing and recognizing.' I send a translation of the context from 1167, which will show clearly my interpretation of the lines; *οὐδὲν* is, of course, adverbial:

'O dearest one, how sad thy fate in death!
For, in the city's front if thou hadst died
It's champion, having gained thy manhood's prime
And wedlock, and a monarch's godlike state,
Blest thou hadst been, if aught of these is blest.
But now—though thou didst see and recognize
These things, my child, thy spirit knows them not;
None didst thou use, when thou wast housed with all.'

The maintenance of the life-state in Hades is well known as the Greek creed. See the *Νεκυία* of Homer and of Virgil, and the motives assigned by Oedipus for blinding himself.⁵⁵ [We might make the *οὐκ* before *οἶσθα* negative the whole sentence, as *οὐδὲν* does in 633. The difficulty here would be that the participles *ἰδὼν* and *γνοὺς* precede the *οὐ* which, according to this theory, should negative them, but displacement of *οὐ* by hyperbaton is not uncommon, e.g. Soph. *El.* 1062, *δαρὸν οὐ* for *οὐ δαρὸν*: *Phoen.* 877, *τί δρῶν οὐ*: *Hipp.* 587, *χρῆν μὲν οὐ σ' ἀμαρτάνειν*.—H. C.]

1173. **κρατός**: *βόστρυχον κρατός* is the accus. of closer specification, *σ'* being directly governed by *ἐκείρεν*, 'ah, sad it is that the walls of your country, the ramparts of Loxias, have shorn you of the curling tresses that your mother tended so oft.' The construction is *ὡς ἀθλίως τείχη πατρώα, Λοξίου πυργώματα, ἔκειρέ σε κρατός βόστρυχον ὃν πόλλ' ἐκήπευσε κ.τ.λ.*

1176. **φιλήμασιν** *τ' ἔδωκεν*, 'gave up to kisses'; cp. *λουτροῖς χροά ἔδωκε, Hel. 1383.*

1177. **ὦν' αἰσχροῖα μὴ λέγω**. This passage is generally explained by edd. as if Eur. had used the words *ἐνθεν ἐκγελάῳ* *ὄσπεων βαγόντων φόβος* to avoid employing *ἐκκέχυται ἐγκέφαλος*, and they have inferred that *ἐγκέφαλος* was regarded as a coarse and disgusting word by the Greeks. This is quite wrong. Homer often uses *ἐγκέφαλος*, and so does Eur. himself, and no reflecting person could deny that the expression in the text is absolutely shocking, if *ἐκκέχυται ἐγκέφαλος* is coarse. The fact is, neither expression is shocking, but the phrase in the text is so vigorous that Eur. adds, 'not to say anything shocking.' This phrase always introduces an apology for something said or about to be said, and does not refer to a phrase suppressed lest it should prove offensive; it does not explain the reason why the phrase used is employed and another avoided, but asks the indulgence of the hearers for the phrase used: the words *ἵνα μηδὲν ἐπαχθὲς εἶπω* in Dem. always introduce some phrase which he fears may possibly for some reason offend some of his audience. *ἐνθεν* refers to *βόστρυχον*, 'from which spirts out the gore through the shattered skull.' Cp. "caput | ruptum cerebro penitus expresso," Sen. *Tro. 1125*. The metaphor of the 'exploding wave' in Plat. *Rep. 473 c*, is a sufficient comment on the use of the word *ἐκγελάῳ*. Cp. *Frag. 388*, *κάρα τε γάρ σου συγχεῶ κόμαις ὁμοῦ | ῥανῶ δὲ πεδόσ' ἐγκέφαλον*, also *Cycl. 402*, and a very similar passage in Soph. *Trach. 781*.

1178. **εἰκοῦς**, 'resemblances,' 'how sweetly you remind me of your father'; *εἰκοῦς* is acc. plur. of *εἰκῶ*, a poetical form of *εἰκῶν* implied in gen. *εἰκοῦς* (which is the MS. reading here), acc. sing. *εἰκῶ*, acc. plur. *εἰκοῦς*, but not found in nom. This is a most beautiful and natural sentiment, as also are the reflections which follow; the conception of making Hecuba see in the hands of her grandson something to remind her of Hector, is very touching. The thought is expanded and spoiled by Sen. *Tro. 470 ff.* and 655; but delicately used by Virg. *Aen. iii. 490*, "Sic oculos, sic ille manus, sic ora ferebat"; Cp. also *δ. 149*.

1182. **μητερ**, used here simply as a term of respect to an old woman; so in 629, 1228.

1184. **κώμους**, properly of a 'revelling band,' but also of any company, *e.g.* of hunters, and even of a flock of doves in the *Ion* 1197; hence Nauck's *κομμοῦς* is needless.

1188. **ἄϋπνοί τε κλῖναι**, I have here introduced a conjecture of my own for **ὑπνοί τ' ἐκείνοι** of the mss., which is explained, 'those broken or anxious sleeps,' but where are we to get 'broken' or 'anxious,' and this is the whole point of the phrase? The change is very slight; **ἄϋπνοί** at the beginning of a verse would be very easily changed to **ὑπνοί**, and then **ΤΕΚΑΙΝΑΙ** having been changed to **ΤΕΚΕΙΝΑΙ** by an error in one letter, **ἐκείναι** would, of course, have been assimilated in gender to **ὑπνοί**. Cp. **τροφαί τε ματρὸς ἄϋπνά τ' ὀμμάτων τέλη**, *Suppl.* 1138; **ὑμνοί** and **πόννοι** have been conjectured for **ὑπνοί**, but how could such a corruption be accounted for? Here the sense is most natural, 'all my kisses, all my fostering care, all my sleepless nights for thee, all have come to nought.' For **κλῖναι**, cp. **κλισίας**, 113 above. The late Prof. H. A. J. Munro suggested **ὑπνοί τε κοινοί**, comparing 54, 58, 706.

1189. **γράψειεν**, observe the two accusatives, like **λέγειν τινά τι**.

1193. **ἰτέαν**, properly 'a targe made of willow wicker-work'; cp. Virgil's "*salignas umbronum crates*."

1195. **σώζουσ'**, imperf. part.

1196. **τύπος**, the mark made by Hector's arm.

1197. **περιδρόμοις**, subst.

1199. **προστιθεὶς γενειάδι**, putting the arm with the shield on it to his chin.

1201. **ἐς κάλλος**, 'God gives us not such fortunes as to aim at adornment'; cp. **ἐς κάλλος ἀσκέει**, *El.* 1073; **ἐς παρασκευήν**, *Bacch.* 457; **εἰς ἔριν θυμούμενος**, *Soph. Aj.* 1018, and below 1211.

1204. **τοῖς τρόποις**, 'life' (or perhaps 'mischance,' see on verse 104 above), 'like an idiot in its haviour, leaps now this way, now that.' **ἐμπληκτος ὡς ἀνθρωπος** reminds one of Macbeth's terrible description of life, "It is a tale Told by an idiot, full of sound and fury Signifying nothing"; or Tennyson's "Time a Maniac scattering dust And Life a Fury slinging flame." **αὐτὸς εὖτ.** = 'is uniformly happy'; the mss. give **αὐτός**, which may be explained 'of himself,' 'independent of the chances and changes of this mortal life.' With the whole passage cp. the opening lines of Seneca's *Troades*, and *ib.* 270 ff.

1207. *πρὸ χειρῶν*, 'in front of them,' *Rhes.* 374, *Soph. Ant.* 1279.

1209. *νικήσαντά σε*. Another example of the construction *πρὸς τὸ σημαινόμενον*, see on 119. The accus. is governed by some such word as *στεφανοί* implied in *σοὶ προστίθῃσι ἀγάλματα*, 1212.

1211. *ἐς πλ. θηρώμενοι*, 'not pursuing these public competitions to excess'; for *ἐς*, see 1201; the poet hints that the competition for success in the public games was pushed too far by the Greeks of his time, who in this respect contrasted unfavourably with eastern nations.

1213. *τῶν σῶν ποτ' ὄντων*, partitive gen.

1217. *ἔθιγες*. This is addressed to the dead Hector; 'your death went to my heart.'

1221. *καλλίνικε*. This ought regularly to be the nom., but it is attracted into the case of *μήτηρ* as in *ἔλβιε κῶρε γένοιο*, *Theocr.* xvii. 66; cp. *Pers.* iii. 28, "stemmate quod Tuscorum millesime ducis." Conversely nom. sometimes stands for vocative, as *δύστηνος*, *ἀντὶ τοῦ*; *Soph. O. T.* 1155. *οὔσα* is the imperf. participle.

1223. *οὐ θανοῦσα*, 'thou must go to the grave with the dead, though thou diedst not.' *θανοῦσα*, is fem. because it refers to *μήτηρ*, of which *σάκος* is merely explanatory; *ἐπεὶ* gives the reason why she has said *στεφανοῦ*, 'receive this garland' to the shield.

1227. *ἔδυρμα*, elsewhere 'a wailing,' is found only in plur., here 'an object of lamentation.' *Chr. Pat.* 1518 has *ἔδυρμα* in the same sense as here.

1228. *μάτηρ*. See on 1182.

1231. *τέλαμῶσιν*, 'bandages,' probably strips of the *πέπλοι* mentioned above: it was the custom of the ancients to wash and bind the wounds of the dead, and even to apply fomentations to them.

1232. *τάργα δ' οὐ* Though acting like a physician, 'having the name of one,' yet she cannot bring about *τὰ ἔργα*, the results of the healing art on her dead grandson.

1236. *πιτύλους*. See on 814.

1239. *Herm.* would fill the lacuna by *θαρσήςας*, *Musgr.* by *Ἐκάβη, σάφ'*.

1240. *οὐκ ... πόνοι*. The reading of the mss. is *πλὴν οὐμοὶ πόνοι* | *Τροία τε ... μισουμένη*, which Seidler has endeavoured to explain as follows, "nihil igitur actum est in concilio deorum

nisi ut me infelicem redderent et Troiam ante alias urbes odissent," "so it turns out (see on 1161) that the gods have had but one concern, my woes, and Troy eminently abhorred by them; that their only business was (the inflicting of) woes on me, and the (sating of) their hatred against Troy.' Before πόνοι some word meaning 'vindictively inflicted' would be taken out of μισουμένη. However, by very slight changes, ἐμοὶ and Τροία and μισουμένη, Bothe explains, 'so then the gods have nothing but woe in store for me, and the eminently hated Troy.' In Bothe's arrangement of the verse, ἐμοὶ would be in a slightly unnatural position, but not more unnatural than the exigencies of metre could well excuse. I feel sure that Bothe's emendation should be accepted, and that the verse cannot be satisfactorily explained in the way suggested by Seidler. Mr. Stanley suggests οὐκ ἦν ἀρεστὸν θεοῖσι or οὐκ ἤραρεν θεοῖσι, but ἀρα is quite requisite, and Bothe's correction of the passage is simpler.

οὐκ ἦν ἐν θεοῖσι = 'the gods have nothing in store for me,' is not a very normal expression, but is helped out by the well-known epic tag, θεῶν ἐν γούνασι κείται.

1243. — — — — The words of Eur. are here hopelessly lost. V gives as the first words of next verse, ἀφανείς ἄν ὄντες, and an obvious interpolator in P gives ἔστρεψε τ' ἄνω, meaning, of course, ἔστρεψε τᾶνω. Many phrases could be supplied here which would satisfy the metre and give sense, but this would be merely an idle exercise of ingenuity in the absence of all evidence. Still more idle is it to endeavour to elicit some meaning from the guess of the interpolator of P, and foist on Eur. some such grotesque reflection as 'had the god swallowed us up by turning the surface of the earth downwards, we should have vanished quite, and not been a theme for poetry.' Equally absurd is the sentiment which emerges if we accept the reading of Stephens, εἰ δὲ μὴ for εἰ δ' ἡμᾶς in 1242, 'only for the utter destruction which the god has inflicted on us we should never have been heard of.'

1244. ὑμνηθεῖμεν = ὑμνηθείμεν, 1st aor. pass. opt. Observe ἄν thrice.

1252. ἐν σοὶ κατέκναψε, 'wretched mother who in your person (i.e. by your death) has torn to tatters all the hopes of her life.' ἐν for ἐπὶ and κατέκναψε for κατέγραψε (which violates the metre) are the conjectures of Porson. For κατέκναψε is usually read κατέκαμψε, the obvious conjecture of Burges, 'has brought to its goal' (metaphor from the δίαυλος). But this is unnecessary. Recent edd. now invariably restore κνάπτω for γνάπτω when the metre requires it, e.g. ἀλλ' κναπτό-

μενοι, Aesch. *Pers.* 576. *κνάπτω* is properly to 'card' wool, then generally to 'mangle' or 'tear'; *κατέκναψε* is *ἄπαξ εἰρημένον*, but that is no reason for rejecting it. There are several *ἄπαξ εἰρημένα* in the *Bacchae* alone.

1253. *ὥς* depends on *ὀλβισθεῖς*, 'thou that wert deemed so blest for being the son of such a noble line, by a dread fate hast thou fallen.'

1256. *κορυφαῖς*, the 'heights' on which stood the acropolis.

1258. *διερέσσοντας, διασείοντας*, Hesych., 'wildly tossing their arms with their torches'; cp. use of *ἐρέσσειν* noted on 570.

1261. *ἀργοῦσαν*, not to keep the fire 'idle,' to let it *do its work*.

1265. *μορφάς*, 'two phases'; it is impossible to decide whether these two phases of the one command refer to (a) the directions to the *λοχαγοί*, (b) those to Hec. and the other Trojan dames, or to (a') the rest of the captives who are to depart at the sound of the trump, (b') Hec. who is to go at once. In *Iph. Aul.* 196 Eur. speaks of the *πεσσών μορφαὶ πολύπλοκοι*, and in *Frag.* 210 *μορφαί* is used of the various *phases* of human sorrow. Seidler reads *μοίρας*, Herm. *μομφάς*.

1272-1283.

"Ah wretched I!—the uttermost is this,
The deepest depth of all my miseries;
I leave my land; my city is aflame!
O aged foot, sore-striving press thou on
That I may bid mine hapless town farewell.
O Troy, midst burghs barbaric erst so proud,
Soon of thy glorious name shalt thou be spoiled.
They fire thee, and they hale us forth the land,
Thralls! O ye Gods!—why call I on the Gods?
For called on heretofore they hearkened not.
Come, rush we on her pyre, for gloriously
So with my blazing country should I die."—W.

1277. *ἐμπνέουσ'*, imperf. part. *δήποτ'*, 'once.'

1278. *ἀφαιρήσει*, future middle of *ἀφαιρέω* with passive meaning. Dind. gives a 3rd future form, *ἀφήρησει*.

1287-1302.

HEC. "Woe is me! ah for the woes that be mine!

Kronion, O Phrygian Lord, our begetter, our father,
Dost thou see how calamity's tempests around us gather,
Unmerited doom of Dardanus' line?

CHO. He hath seen: yet is Troy, the stately city,
A city no more, destroyed without pity.

beating the earth with my hands.' *Cho.* 'And we too in turn kneel on the ground and call on our lords in the under world.' *διάδοχα* is neut. plur. used adverbially. The chorus speaks of itself in the sing., though the words *τοὺς ἐμοὺς ἀκούτας* imply its plurality.

1313. *ἄϊστος*, 'unconscious' here, as in 1321; the word often means 'unseen.' Unburied and friendless as he is, dead Priam is spared the consciousness of the present woe. This is a reflection to which Eur. is prone, *e.g.* *κέρδος δ' ἐν κακοῖς ἀγνώσια*, Frag. 204; cp. Gray's "No more! where ignorance is bliss, 'tis folly to be wise."

1318. *ἔχετε*. See above on *φιλήμασιν τ' ἔδωκε*, 1176; so here it would have been more natural to say, 'the deadly fire and the battle spear have you in their power,' than 'ye have in you the deadly fire,' etc.

1320. *ῥσα*, nom. fem. sing., as the antistrophic verse 1305 shows; 'and (soon) the dust (of the falling towers) like smoke shall rob me of the sight of my home, with its wings spread out on the air.' Some word like *περασθείσα* must be supplied with *πτέρυγι*. The dust of the falling towers is *expressly* compared to smoke, and *covertly* to a huge wing which shut out the view of the town. Cp. Sen. *Tro.* 20, "Nec coelum patet | undante fumo; nube ceu densa obsitus | ater favilla squallet Iliaca dies."

1322. *ἔσιν*, 'will vanish,' lit. 'will go away so as not to be seen.' *ἀφανές* is proleptic.

1326. *ἔνοσις*, 'soon shall ruin engulf the whole town.' The falling towers are heard within.

1330. *δοῦλειον*. This word, like *φόνιος* above 1318, is oftener an adjective of three terminations, than of two, as here.

DESCRIPTION OF THE METRES.

I HAVE in the following pages given a description of all the metres in the play, omitting iambic trimeters, except when they are so mingled with choral metres as to be possibly not recognized. I may observe here, that the choral senarius is broadly distinguished from the common type of senarius by its purity. The choral senarius properly consists of pure iambs; we sometimes, however, find in choral odes a not pure senarius, but in these cases the long syllable is resolved, and thus is avoided that weightiness which characterizes the senarius of dialogue and narration.

This play is unusually abundant in lyrical passages. Where these passages are not antistrophical, I refer to each line by its number among the verses of the whole play, adding the first and last words of the verse to prevent any possible confusion. In the antistrophic parts, I refer to each verse according to its place in the strophe, and I wish the reader to number each line of the strophe and antistrophe, 1, 2, 3, etc., in his copy. When the strophic and antistrophic verse correspond exactly, I set down one scheme for the two, but if there is any divergence, however small or however legitimate, even the resolution of a long syllable, I then give the scheme both of the strophic and antistrophic verse.

I have avoided technical terms as much as possible. Dactyls and trochees form the staple of every choral ode, and for this reason I should prefer to call a cretic a trochaic dipodia catalectic, but that *cretic* is a more familiar term to schoolboys. The choral odes are formidable to junior students, because they have been so overlaid with technical language. But let the teacher, instead of lecturing about paeons and epitrites, at once tell his class that most choruses are written in dactyls and trochees, and that there are a few other normal types with which he can become quite familiar after a few days' practice, and soon the task of detecting the rhythm in a

lyrical passage will become a pleasant exercise of the ear and the intelligence, instead of a despairing effort of overloaded memory. I think it will be useful here to quote some most instructive words of Prof. B. H. Kennedy. The passage occurs in his *Studia Sophoclea*, and he is condemning the vagueness of Prof. Campbell's views about the scansion of the choral odes.

"With respect to the metres of this chorus (Soph. *Oed. R.* 150-175), Campbell says of strophe α', 'the stately dactylic measures are only once interrupted by the more meditative iambic rhythm (152-160), and by a trimeter with anacrusis, giving a sort of anapaestic turn.' Again, he speaks of 'iambic and trochaic rhythms,' and of 'interchange of anapaestic with dactylic' in strophe β'. Again, in strophe γ', of 'one dactylic or anapaestic line,' while 'the other rhythms are iambic and trochaic.' But, in regard to strophe β', he also alludes to 'the union of dactyls and trochees in logaoedic lines.' Had he taken a comprehensive view of the metrical character of the whole ode, he would have given more decided prominence to this last feature, which he only mentions incidentally: he would have seen that the whole character is dactylo-trochaic or logaoedic, with frequent anacrusis, giving not only to dactylic lines an anapaestic semblance, but also to trochaic an iambic air.

"The same reason which exists for scanning, as Campbell does,

ἰήϊε Δάλιε Παιάν

also exists for scanning, as he does not,

Πυθ'ῶνος ἀγλαὰς ἔβας

and again,

ὦ | πόποι ἀνάριθμα γὰρ φέρω,

while the line which follows contains (whether so printed or not), two verses:

πήμ'ατα νοσεῖ δέ μοι πρόπας

στόλος | οὐδ' ἐνι φροντίδος ἔγχος.

"It is of course admitted that a trochaic verse with anacrusis of one time becomes iambic, ('Mary, I believ'd thee true,' becoming 'O Mary, I believ'd thee true'), as a dactylic verse with anacrusis of two times becomes anapaestic, 'over the water to Charlie,' becoming 'let us over the water to Charlie'). What I mean is, that *whether the scansion shall recognize anacrusis or not must depend on a general view of the metrical character of the whole*. Thus, in the third line of an Alcaic stanza, anacrusis must be recognized on account of the dactylo-trochaic rhythm of the other lines."

DESCRIPTION OF THE METRES. 123

The point to which I particularly wish to direct the attention of the student, is the principle so well expressed here by Prof. Kennedy, in the words which I have printed in *italics*. It was the neglect of this principle which so long obscured the character of the Alcaic and Sapphic stanzas. As an illustration of the unscientific method, let me give the metrical description of the Sapphic stanza as I was taught it at school. Here it is :

— — — — | — — — — | — — — —

2nd epitrite, choriamb., bacchius ; the Adonic being of course recognized as dactylic — — — | — — —. To remember such a mode of scansion was a misdirected effort of memory. Now a general view of the metrical character of the whole teaches us that we have nothing but dactyls and trochees, and that the metre is :

— — — | — — — | — — — | — — — | — — — (ter)

— — — — | — — — —

a dactyl standing between two trochaic dipodies, and the Adonic being dactyl and trochee. Horace injured the effect of the metre by strengthening the first trochaic dipody (*i.e.* substituting a spondee for the second trochee), and precisely similar was his modification of the Alcaic stanza, of which I shall write down the Horatian type as an excellent illustration of the value of the doctrine of the anacrusis in giving solidarity to a stanza, which was once supposed to begin with iambs and end with dactyls and trochees. It will be seen that there is nothing in the stanza but dactyls and trochees :

— — — — | — — — — || — — — — | — — — — (bis)

— — — — | — — — — | — — — —

— — — — | — — — — | — — — —

Here also, as in the Sapphic measure, Horace departed from the type of his Greek originals by strengthening the first dipody, in the first pair of verses and in the third verse.

METRES.

98-234. Anapaestic systems, for metrical anomalies in which see note on 98.

239-292.

239. τὸδε ... πάλαι. — — — | — — — || — — — | — — — ||
— — — | — — — | — — — dochmiac trimeter, two or three syllables having dropped out, perhaps *πάρεσθ'* or *ὁ φῶβος*, which might be iterated after the manner of Eur.

241. αἰαῖ. — — | — — iambic dimeter.

242. Θεσσαλίας ... χθονός. — — — | — — — || — — — | — — |
— || — — | — — | — dochm. trim.

245. τίνα ... μένει. — — — | — — — | — — || — — — | — — |
— || — — — | — — | — dochm. trim.

247. τοῦ μὲν ... Κασάνδραν. — — | — — — | — — || — — — |
— — | — || — — — | — — | — dochm. trim.

250. ἦ ... μοι, see note, where the proper form of the verse is suggested; it probably ran somehow thus: — — | — — | — || — — | — — | — ||
— — | — — | — || — — — | — — | — dochm. trim.

252. ἦ τὰν ... γέρας ὁ. — — | — — | — || — — — | — — | — — | — —
dochm. dim.

253. χρυσ...ζόαν. — — — | — — | — || — — | — — | — dochm.
dim.

256. ῥίπτει. — — — | — — — | — dactyl.

257. κλάδας...στολμούς. — | — — — | — — — | — — | — — — |
— — | — | — — | — dactyl. and troch. syzygies with short
anacrusis.

260. τί δ' ... τέκος. — — — | — — | — — || — — — | — — — |
— — — dochm. dim.

262. τῷ. — — — | — — | — dochm.

265. ὦ μοι ... ἐτεκόμαν. — — — | — — | — || — — — | — — — |
— dochm. dim.

266. ἀτὰρ ... Ἑλλάνων. — | — — — | — — — | — — | — — — |
— — — | — — | — dactyl. and troch. syzyg. with short anacr.

269. τί τόδ' ... λεύσσει. This verse is incomplete as it stands. It was probably a dochm. trim.; or possibly, ἔλακες being repeated, it was a dochm. dim. with dactyl interposed between the dochmii, thus:

— — — | — — — | — — || — — — || — — — | — — | —

271. τί δ' ... δάμαρ. — | — — | — — — | — — — | — — | — — |
— dactyl. and troch. syzyg. with short anacr.

272. Ἄνδρ. ... τύχαν. — — — | — — | — || — — — | — — | —
dochm. dim.

275. ἐγὼ ... χερί. — | — — | — | — — — | — — — | — — | — — —
dactyl. and troch. syzyg. with short anacr.: the first trochaic dipody is catalectic—a very common feature in Pindar and the Choral Odes. In fact the cretic foot is really a troch. dip. cat.

276. δεινομ. ... κάρα. — — — | — — | — || — — | — — | —
dochm. dim.

14. — — — | — — — bacchii.
 15-16. — — | — — — | — — | — glycon.
 17. — — | — — — | — | — — | — — — | ≡ dact. and troch.
 syzyg.

444-461. troch. tetram. catal.

511-530 = 531-550.

1. — — — | — — — | — dact.
2. — — | — — | — — strong troch. dipod.
3. — — | — — — | — troch. and dact. syzyg.
4. — | — — — | — — | — dact. and strong troch. dip. with long anacr.
5. — | — — — | — — | — — | — dact. and strong troch. dip. with long anacr.
6. — — — | — — — | — — — dact. and troch. with resolved anacr.
7. — — | — — — | — — — | — — — dact. and troch.
8. — — — | — — — | — — — iamb. dim.
9. — — | — — — | — — — | — — — | — — — | — — — iamb. tetram. cat. = — — — | — — — | — — — | — — — | — — — | — — — | — — — (θεῖας is a monosyllable.)
10. — | — — — | — — — two cretics with anacr.
11. — — — | — — — | — — — troch. dim. cat. (Τρῳάδος, ω short as in παρρηῶς and other similar words.)
12. — — | — — | — — iamb. dim.
13. — — — | — — — | — — — — — — — | — — — | — — — — — iamb. dim.
14. — — — | — — — | — — — iamb. dim.
15. } — — | — — | — — iamb. dim.
16. }
17. — | — — | — — | — — troch. syzyg. with anacr.
18. — — — | — — — | — — troch. syzyg.

551-567.

551-559. iamb. dim.

560-564. — — | — — — | — — — troch. with iamb. base.

565. — — | — — | — — — iamb. dim.

566. — — — | — — — | — dact.

567. — — | — — — | — — — iamb. dim. cat.

568-576. Anapaestic system.

 $\sigma\tau\rho$. α' 577-581 = 582-585.

1. $\cup - - || - \cup | - \cup | - \cup$ bacchius + troch. tripody.
2. $\cup - | \cup - - || - \cup | - \cup | - \cup$ iamb. dip. + troch. trip.
(this verse by its violent antispastic movement is admirably adapted to express emotion).
3. $- - | - | - \cup | -$ strong troch. dip. cat. + weak troch. dip. cat.
4. $\cup \cup \cup | - \cup | - \cup$ troch. trip. (ithyphallic).

 $\sigma\tau\rho$. β' 586-587 b = 588 a-588 d.

- 1-2. $\cup - - - | \cup - - -$ bacchii.
3. $\cup - \cup | - \cup \cup | -$ dact. penthemimer.
4. $- \cup | - \cup | - \cup$ troch. trip. (ithyphallic).

 $\sigma\tau\rho$. γ' 590-595 = 596-601.

Dact. hexam.

794-859.

 $\sigma\tau\rho$. α' 794-806.

1. $\cup | - \cup \cup | - \cup \cup | - \cup | - \cup \cup | - \cup \cup | -$ dact. with troch. clausula and short anacr.
 2. $- | - \cup - \cup | - \cup \cup | - - | - \cup | -$ dact. and troch. with long anacr.
 3. Dact. hexam.
 4. $- \cup \cup | - \cup \cup | - - | - \cup | - -$ dact. strong troch. clausula.
 5. Dact. hexam.
 6. $\cup - - | - \cup \cup | - \cup \cup | - - | - \cup | - - | - \cup | -$ bacchius and dact. troch. claus.
 7. $- \cup \cup | - \cup \cup | - - | - \cup \cup$
 8. $- \cup \cup | - \cup \cup | - \cup \cup | - \cup | - -$
- } dact. troch.

 $\sigma\tau\rho$. β' 820-838.

1. $\cup | - \cup | - | - \cup | - \cup | - \cup \cup | - \cup \cup | - -$ dact. troch. with anacr., the first troch. dip. being catal.
- 2-3. $- \cup \cup | - \cup \cup | -$ dact. penthem.
4. $- | - \cup | - - | - \cup | - \cup$ anacr. strong and weak troch. dip.

5. — — — | — — — | — — — | — — — dact. tetr.
6. — — — | — — — | — — — dact. penthem.
7. — — — | — — — | — — — troch. with anacr.
8. — — — | — — — | — — — dact. troch.
9. — — — | — — — | — — — dact. troch. with resolution twice (of the cretic and dactyl) in antistrophe.
10. — — — | — — — | — — — troch. dim.
11. — — — | — — — | — — — dact. troch. with anacr.
12. — — — | — — — | — — — dact. penthem.
13. — — — | — — — | — — — | — — — | — — — | — — —
— iamb. tetram. (obs. *χρυσέος* in antistrophe).
14. — — — | — — — | — — — | — — — dact.
15. — — — | — — — | — — — troch. trip. (ithyphallic).

1060-1122.

στρ. α' 1060-1070.

- 1-2-4-5. — — — | — — — | — — — glycon.
- 3-6. — — — | — — — | — — — pherecrat.
7. — — — | — — — | — — — | — — — iamb. dip. + troch.
dim. cat. (antispastic movement characteristic of the Aeolian measures of Pindar as contrasted with the Dorian).
8. — — — | — — — | — — — | — — — iamb. dim. (perhaps we should read *ὀρνύιον* in antistr.).
9. — — — | — — — | — — — | — — — iamb. dim. + dochm.
10. — — — | — — — | — — — | — — — dact. with troch. claus.

στρ. β' 1081-1099.

1. — — — | — — — | — — — dact. penth.
2. — — — | — — — | — — — iamb. dim. cat.
3. — — — | — — — | — — — | — — — iamb. trim.
4. — — — | — — — | — — — dact. troch.
5. — — — | — — — | — — — } troch. with anacr.
6. — — — | — — — | — — — } troch. with anacr.
7. — — — | — — — | — — — iamb. dim.
8. — — — | — — — | — — — | — — — iamb. trim.
9. — — — | — — — | — — — | — — — | — — —
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